Kine WEEKLY

THE TRADE'S MAN-POWER: HEAVY DEMANDS

See page 3

M-G-M EXPECTS...

EVERY SHOWMAN TO GIVE HIS PATRONS THE FINEST PICTURES THAT HUMAN ENDEAVOUR CAN PRODUCE, AND TO GIVE THEM THE PLAYING TIME THEY DESERVE !

COLUMBIA'S CONVENTION

Pictures taken at last week's Convention at which Columbia's "Year of Plenty" schedule was outlined by general manager Max Thorpe. Among other head office executives who took part were George Maidment, Harold Jones, Kessler Howes, A. Kuttner, etc. The announcement was also made of the release of subsequent Formby productions by Columbia and the proceedings were attended by George Formby and Mrs. (Beryl) Formby

BRITISH PRODUCTION SECTION
See pp. 17 and 18

Kinematograph WEEKLY

No. 1771 Thursday, March 27, 1941. Vol. 289

DOCUMENTARY FILMS SECTION
See pp. 21 and 22

DENUDING THE INDUSTRY OF TRAINED PERSONNEL

Statement of Government Policy Demanded

DISMAY ARISING FROM INACTION

A DEFINITE statement of Government policy as regards man-power requirements is demanded by the Trade.

IF THE KINEMA IS TO FUNCTION AS PART OF THE NATION'S WAR EFFORT, SOME MEASURE OF PROTECTION OF PERSONNEL IS ESSENTIAL.

Anomalies created in an industry described by Ministerial spokesmen as essential by the application of various Orders and the revised schedule of reserved occupations are causing the gravest concern among exhibitors and producers.

The drain on skilled personnel and the effect of the recent Essential Work Order, which already has had the result of deterring the woman trainee, is the subject of strong representations recently made by the N.A.T.K.E.

Concern that the conscription of women for "essential work" will rob kinemas of projectionist trainees is expressed in a letter from T. O'Brien, general secretary of the N.A.T.K.E., to Sir William Beveridge, Under Secretary of the Ministry of Labour, which was dispatched on Monday.

Mr. O'Brien declares that the operation of the Revised Schedule of Reserved Occupations and the Essential Work Order is squeezing skilled projectionists, women trainees and other necessary labour out of the Industry altogether.

Taking Away Trainees

The letter is explained as supplementary to the representations and discussions already placed before the Ministry.

Sustained efforts, says the letter, have been made by kinema employers to train women and girls as assistant projectionists to replace those assistants who have already been called up.

Those assistants should not be confused with the chief projectionists and second projectionists who are "reserved," and who are highly trained men, and for whose positions we have already explained women could not be placed nor trained in sufficient numbers to replace them.

The difficulties we have already represented to you which face us will become more seriously aggravated by the operation of the Essential Work (General Provisions) Order, 1941, in that the limited number of women and girls that have been and are being trained in the work of assistant kinema projectionists is now liable to be withdrawn from this work and allotted to an undertaking scheduled as "essential work."

Unsettling the Industry

The uncertainty prevailing is causing considerable instability among the women

Continued on page 5

P.C.T. Profits Well Sustained

15 PER CENT DIVIDEND ON ORDINARY SHARES

Profit of Provincial Cinematograph Theatres for the year to January 31 last, including income from investments, etc., amounted to £441,778 in comparison with £450,630.

Income tax and N.D.C. took £62,071 (£47,770); reserve for depreciation, £101,000 (£99,250); debenture stock sinking fund, £16,691 (£15,898). After these deductions and preference dividends the balance was £190,058, against £205,542.

Out of this the directors are again paying a 15 per cent. dividend on the ordinary shares.

The directors state that the damage done to the company's properties by aerial bombardment has not been severe, except in the case of two theatres which will have to remain closed for the duration.

In all other cases where damage was sustained the theatres were reopened after a very short interval. Claims for damage have been lodged under the Government scheme.

NOVEL DEBENTURE ISSUES

A somewhat unusual form of debenture procedure is outlined in the official records under which the Ministry of Information and General Film Distributors are the chargees in debentures dated March 3, 1941, relating to Ortus Films, of 115, Chancery Lane, producers of "49th Parallel."

To each debenture—(*a*) to secure all moneys due to the chargees, General Film Distributors; and (*b*) to secure all moneys due to H.M. Ministry of Information is attached a paragraph identical in terms.

This reads :—

The company is not at liberty to create any mortgage or charge in priority to or *pari passu* with the above except with the consent of the chargees save that the company is at liberty to create and issue a debenture *pari passu* with this debenture in favour of in the case of (*a*) H.M. Ministry of Information, and in the case of (*b*) General Film Distributors.

It is understood that this is the first occasion upon which the Ministry of Information has entered upon a financial arrangement of this kind. The usual procedure has been to commission production company to make its films.

A 16-YEAR-OLD IN THE BOX

Chatham Conviction

For permitting a "Horrific" film to be shown without the consent of the Rochester City Council Alfred Cyril Simmonds, licensee of the Invicta, Strood, was at Rochester on March 25 fined £2.

He was also fined £2 for permitting a person under 18 to be in charge of the operating box without a competent operator within call.

It was stated that a policemtn went to the kinema, where "The Return of Dr. X," a most unpleasant film, was being shown, and found a boy aged 16 years and 11 months in the operating box. The boy said the regular operator was six months younger than himself.

State Film Industry Advocated

REPORT TO A.C.T. ANNUAL MEETING

Support for Films Commission

A REPORT entitled "A State Film Industry" is to be put forward by the General Council of the A.C.T. for adoption at the Annual Meeting on Sunday, April 6.

A RESOLUTION ALSO APPEARS ON THE AGENDA RECOMMENDING SUPPORT OF THE PROPOSED FILMS COMMISSION AND A FILMS CREDIT CORPORATION.

IT PRESSES, HOWEVER, FOR THE INSERTION OF SAFEGUARDS FOR LABOUR IN THE SCHEME AND AN INCREASE IN THE CAPITAL OF THE BANK TO A MORE PRACTICAL FIGURE.

On the subject of the Films Commission the resolution states :—

This annual general meeting is of the opinion that the proposals cannot be detrimental to the industry, and accordingly recommends their support. In order to make them as advantageous as possible it instructs the General Council to press for :—

(*a*) *Films Commission* :—

(i) One representative to be a nominee with sympathetic knowledge of employees' problems, i.e., a trade unionist from the industry.

(ii) One member of technical as well as production and managerial experience of the industry.

(iii) Consultation with the appropriate trade unions in the administration of Sec. 34 of the Films Act—Fair Wages Clause.

(iv) The proposed Advisory Council to contain an equal representation of employers and employees.

(v) Satisfactory means of contact between the Advisory Council and the Films Commission, with machinery for the trade unions to make direct representation.

(vi) Provision for safeguarding the national interest by regular public reporting and control, including opportunity for public scrutiny of accounts of the bank and of production, distribution and exhibition of the films financed.

(*b*) *Films Credit Corporation* :—

(i) Observance of Section 34 of the Cinematograph Films Act to be a condition of financial assistance to producers.

(ii) Increase in the capital of bank to a more practical figure.

(iii) Only British production interests (and not American) to utilise the bank.

(iv) The policy of the bank be designed to foster continuous production.

(v) Provision for a technical check on productions financed.

Other resolutions deplore the failure of the majority of studio employers to sign the Standard Agreement; protest against unfair discrimination between men and women in the matter of war-time compensation; recommend the capitulation of a classified list of members, and propose the establishment of an international association of film technicians.

CLYDESIDE AIR RAIDS

SCOTTISH TRADE'S GENEROUS GIFT

A GENEROUS donation of one thousand pounds has been made by the Scottish Cinema Benevolent Fund to the Clydeside Air Raid Distress Fund.

The cheque was handed to Lord Provost Dollan of Glasgow, by James MacBride, chairman, on Monday

A scheme for a Sunday performance in every kinema in Scotland in aid of the Fund is to operate. Glasgow initiates the scheme on Sunday next.

M. of I. FILM OF LOFOTEN

Exhibitor Critics Answered

The following statement has been issued by the Ministry of Information to the Press :—

The Ministry of Information regrets that its film of the Lofoten raid is not available to the public at all the kinemas which usually show the M. of I. short films.

No representations regarding the exhibition of this film have been received by the Ministry from the C.E.A., with which the Ministry has an agreement for the showing of its pictures.

The Ministry, having heard that a committee of the C.E.A. is discussing the film at a meeting on Wednesday, has offered to the association all the available information on the subject that may be required.

The KINE. understands that consideration by the C.E.A. General Purposes Committee of the Lofoten picture has arisen from the objection by exhibitors to first-class newsreel matter being released only in snippets and the best action shots retained for issue later as an M. of I. short.

LICENCE TRANSFER

To Former Holder's Widow

Birmingham Public Entertainments Committee, at its March meeting, readily assented to Mrs. Elizabeth McDonald, widow of the late Coun. G. F. McDonald, holding the licences of the Coliseum, Saltley, and the Carlton Picture Theatre, Sparkbrook, which kinemas are closed as the result of serious damage by enemy action.

RATEABLE VALUE AS CHARITY BASIS

A unique basis of charity assessment has been decided upon by Birkenhead Watch Committee in respect of the 13 kinemas within its area.

At its meeting on Monday the committee agreed to grant Sunday opening with the condition that the contribution to charity should be 5 per cent. of the net rateable value.

This alters a previous decision of the justices under which the sum of £430 for the area was required.

BOARD OF TRADE REFUSES TO REDUCE EXHIBITORS' QUOTA

Joint Trade Discussions on Reorganisation

IT IS NOW REVEALED THAT THE BOARD OF TRADE ATTITUDE TOWARDS THE QUOTA PROBLEM IS THAT WHILE ADMITTING A SHORTAGE OF FILMS NO SUBSTANTIAL NUMBER OF KINEMAS WILL NEED RELIEF.

CONSEQUENTLY THEY CONSIDER IT UNDESIRABLE TO REDUCE THE EXHIBITORS' QUOTA.

THE SUGGESTION MADE BY THE MEETING THAT THE INDUSTRY SHOULD JOINTLY DELIBERATE ON REORGANISATION OF DISTRIBUTION METHODS WAS CONSIDERED ON WEDNESDAY BY THE K.R.S. AND C.E.A.

The deliberating bodies were the Council of the K.R.S. and the General Purposes Committee of the C.E.A. Lieut.-Col. S. K. Lewis, president of the exhibitors' organisation, occupied the chair.

As stated in last week's KINE., the matter has arisen from the application by the C.E.A. for consideration of the scarcity of British product, and its suggestion for a lower figure of quota requirements.

The text of the letter from the Board of Trade is as follows :—

Industries and Manufactures Dept.,
Board of Trade,
London, S.W.1.
March 12, 1941.

I.M. 1292/41.

Sir,—I am directed by the Board of Trade to refer to your letter of January 27 drawing attention to the decline in the supply of British films and its effect on the ability of exhibitors to fulfil their quota obligations under the Cinematograph Films Act, 1938, on which, as you have already been informed, they have consulted the Cinematograph Films Council. I am to inform you that they have carefully considered your letter and the views which the Council have expressed upon it.

Without accepting the figures given in your letter as necessarily affording a reliable indication of the number of films likely to be produced this year, the Board agrees that in present circumstances a substantial decline in the production and supply of British films compared with previous years is probably inevitable.

The reduced supply may in some cases make it difficult, if not impossible, for exhibitors to fulfil the quota requirements of the Act, but the Board are satisfied that a very substantial number of kinemas will need no relief.

In these circumstances it would, in their view, be undesirable to reduce the exhibi-

Continued on page 5

First in the Field
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

MAN-POWER

OF all the difficulties that confront this Industry at the present moment, it is probably that we are most worried by uncertainty—the uncertainty in this case about the workers upon whom the existence of our business, now and in the near future, must depend.

We all admit the right of the nation to claim man-power and to direct it to any channel that will help us towards victory. Not a man would, if he could, take any action which would hamper the movements of the Ministry of Labour, because we all have the same idea, and it is only a question of how best our resources can be employed.

But we are justified in pointing out the clash of views between people equally entitled to lay down policies. It is admitted that the kinemas have their important part to play in the maintenance of the public spirit; further, that every new British picture made is, at least potentially, a very practical bit of patrotism if it can be sold abroad. But kinemas and studios alike are facing disaster.

Our business, more than most, depends upon the young man for its activity and well-being. It is itself young and when the country calls upon men up to 40, considerably more than the average response is made from the film world.

Unfortunately we cannot produce specialists at speed. It takes a considerable time to teach a youth or a woman enough of the Trade to guarantee the good work in an operating-box. It must never be forgotten that once projection falls down in quality, the enormous pains that have been taken by every branch of the production studio, and, in fact, each step onwards, will be in vain.

By some means we must persuade the Ministry of Labour to modify its immediate demands; it is not in the country's interest, and very decidedly it is not in the Industry's, for the present unhappy state of uncertainty to continue.

HARDLY OPPORTUNE

AS a gesture, and a reminder that kinema employees are feeling the effect of war conditions, the N.A.T.K.E. application for an increased cost-of-living bonus can be understood; as a step forward on the road of mutual dependence its meaning is not quite so obvious.

That road has long been planned and the advances that have been made upon it have been well worth while. They have justified the unremitting tact and care with which employers and workers alike have dealt with each other.

While, however, there are a large number of kinemas which are only keeping open by the barest margin, while in fact many are running at a loss, and as one exhibitor put it, they are paying the wages bill out of their own pockets, it hardly seems reasonable to expect a general increase of pay.

On general questions of labour-cum-politics it is certain that the closer the alliance between C.E.A. and N.A.T.K.E. the better. Inside the Trade it is hardly to be expected that their positions on opposite sides of the fence should be forgotten.

We feel that at the present momen: it is more important to maintain a united front in the face of the rest of this very difficult world than it is to put forward another move in the more or less permanent struggle that was at one time the only reason for a trade union's existence.

Long Shots

LEEDS AND ARITHMETIC — FOR ROYAL EYES — BISHOP'S S.O. STAND—GAIETY IN BELFAST— UNDER WHICH FUND? — A COLOUR FILM OF THE R.A.F.

A PROBLEM in arithmetic occupied Leeds exhibitors at the C.E.A. meeting there last week. The puzzle was, how is it possible to have 69 votes recorded in the Treasurership election with only 63 delegates present. Even if one included the five officers that only made 68, and, said C. P. Metcalfe, there was nothing in the rules so far as he knew which gave the President a casting vote.

THERE were some there who scented a scandal, and dirty work was mentioned together with a determination that the matter should be raised at the next General Council meeting or at that of the Legal, Finance and Parliamentary Committee.

SO I rang up W. R. Fuller, whose explanation was quite simple, and who was not in the slightest degree perturbed. What had happened was that some of the delegates present had not signed the attendance book, so that 63 names had been recorded. The number of delegates present was larger and those who had failed to sign had by their omission created the arithmetical problem.

I HEAR from Frank Hill that during the past two months, the King and Queen have had privately exhibited to them through the medium of the K.R.S. the following films:—"Little Nelly Kelly" (M-G-M), "Marx Bros. Go West" (M-G-M), "North West Mounted Police" (Paramount), "Prime Minister" (Warner), "Spring Parade" (G.F.D.), "Thief of Bagdad" (U.A.), "Virginia City" (Warner), and "Sailors Three" (A.B.F.D.). A request has also been received for "Spare a Copper" (A.B.F.D.).

IN addition to their Majesties, the Prime Minister also finds time to see films projected by a portable apparatus at No. 10, Downing Street. But these are mainly films exposed by R.A.F. fighter and bomber pilots, and Mr. Churchill and his fellow members of the War Cabinet see almost daily these important records.

THE Bishop of Southwell, Dr. H. Mosley, takes a point of view on the Sunday opening of theatres which is opposed to that of the majority of his ecclesiastical brethren. He expresses his view of this subject in his monthly Diocesan Magazine, and the Notts and Derby branch of the C.E.A. is circulating an extract from it among members and the Trade generally.

"I FIND it difficult," he says, "to share the unqualified disapproval that has been expressed by some of my brethren, especially when it is remembered that the suggested measure is of a permissive character, and restricted in its scope. It may only apply to the areas where the presence of troops or changed industrial conditions create a special need. The local council has to decide that the special need exists, and this view must be confirmed by the local justices."

"LEAVING music aside, I regard the drama as much the most desirable and satisfying of entertainments, and while kinemas are open, to give to the theatre a similar right is to remove an obvious injustice. Further, I am convinced that to oppose the opening of theatres and other places of amusement on the ground that this will draw people away from public worship, is a wrong and mischievous argument."

WHEN the White Cinema Club tackles a thing, the public in Northern Ireland know that it will be worth while and worth attending. This proved to be the case with the first midnight matinée run at Belfast in aid of the Northern Ireland Trade Benevolent Fund. Not only was the Ritz packed out, but even standing room was at a premium. The credit for the efficient organisation goes to J. D. Russell of the Ritz, and George Lodge, of the Imperial, convener of the Benevolent Fund. They were congratulated by the Lord Mayor, Sir Crawford M'Cullagh, who attended with a large party, and whose City Coal Fund shared in the proceeds.

MANAGERS of other kinemas acted as stewards, and their staffs not only gave their services, but reaped a rich harvest for the fund selling programmes. Thanks to the invaluable support of A. S. Moss, who allowed the Ritz to be used, and Twentieth Century-Fox, who arranged a première of "Tin Pan Alley," the programme was given a great send off.

JOHN CORFIELD has now titled his Vic Oliver-Sarah Churchill subject "Call Me Lucky," the original title "Ring o'Roses," being the well-known novel by Monica Ewer, upon which the film is based. John Paddy Carstairs is directing. The producer is now busy finalising cast and

GEORGE SCHAEFER, RKO-Radio chief, appointed to important U.S. National Defence post

unit appointments, the first of the latter being Anthony Nelson Keys, in charge for John Corfield Productions, with shooting scheduled for April 28, studio and distribution to be announced.

IT is four months ago since the story of the production of a Technicolor record of the operational work of the R.A.F. under actual service conditions was ready to appear in the KINE, only to be sacrificed to the plea of those responsible that no mention should be made of it in our columns.

NOW that it has been published in a national newspaper the secret is out, as well as the big part played by Oscar Deutsch and Lawrence Howard in placing the idea before the authorities and promising personal co-operation. Stirring as are the pictures of our Air Force work when in monochrome, colour would greatly enhance the dramatic and pictorial value of record. All details are not yet settled, but experimental flights which have been undertaken promise well for a unique picture.

IT was only a minute or two past nine on Friday morning last that I met Teddy Hinge, the new C.E.A. treasurer, bag in hand, just off the train from the North. A wire from W. R. Fuller, the previous afternoon, had caused him to leave the other end of England on the night train, to squeeze in one or two ENSA appointments before keeping the C.E.A. tryst. He was gazing up at Bow Street Police Court when I saw him first, and in response to my enquiry whether he was contemplating a raid ,replied that he thought he might get a bit of treasurership practice in the fines department.

UNIVERSAL GETS $6,000,000 LOAN

Kine. New York Cable from Motion Picture Daily

ALL UNIVERSAL officers have been re-elected following stockholder approval of new contracts to officers. The company is reported to have arranged a loan of $6,000,000 at low interest for a five-year period from Boston Investment Bankers to meet the future capital requirements of the company.

THE NATIONAL Legion of Decency approved for general or adult release 481 of 539 features reviewed during the year to November last.

IN THE SCHEME for national defence programme films George Schaefer has been named as head of National Co-ordinating Committee.

KEITH ALBEE ORPHEUM profit last year was $780,004, which compares with a profit of $976,626 the previous year.

THE EIGHT MONTH Federal admission tax revenue is over $45,000,000 through to February.

TWENTIETH CENTURY-FOX gets cabled approval from Lord Beaverbrook on the script of "Yank in R.A.F."; the backgrounds are planned to be taken at Canadian training centres.

FREDERICK HERRON, Treasurer and Head of the M.P.P.D.A. Foreign Department, has been called to duty at Adjutant-General's office in Washington as Reserve Lieutenant-Colonel. His duties will be filled by existing officials during his absence.

FROM various quarters there comes evidence that members of the Trade in the country are definitely concerned with the need to increase the income of the Cinematograph Trade Benevolent Fund. Reginald Bromhead has pressed this matter upon the C.E.A. branches, requesting that the claims on the Fund be put forward for recognition when charity contributions are being allocated.

IT is unfortunate that in some centres there is confusion in the minds of local authorities between the Cinematograph Fund and the Cinematograph Trade Benevolent Fund. The former—as the Trade knows well—is a fund which is fed from Sunday receipts and from which the Trade obtains no benefit whatever, whether commercial or charitable. The C.T.B.F. is the Trade's own charity, and it seems only just that it should share in the allocations made from Sunday charity contributions.

TWENTY dozen eggs! It seems incredible, but this was the very welcome present received by "Glebelands" the other day from A. R. Tozer. Catering there provides just the same difficulties as elsewhere, but while some of them will undoubtedly go into immediate consumption there are plans for preserving some, and for persuading a motherly hen to undertake responsibilities.

AMONG recent visitors to "Glebelands" was A. W. Fielder, of Pathé Pictures who spent an interesting day and pitted his skill at snooker against residents who pride themselves on their ability on the board of green cloth.

STOCKPORT Exhibitors' Association has, I see, lost the services of its secretary and treasurer, J. L. Mallard, who has obtained a commission in the R.A.F. Wally Baker is taking over the secretaryship and Mr. Claughton the treasurership.

STRIKING pictures of the American "Eagle's" ready for battle are included in this week's British Movietone as well as action shots of a Canadian forestry unit at work and scenes showing a Czech bomber squadron with the R.A.F., which all go to illustrate the keeness of our Allies and men of the Empire in this country. Important, too, are pictures of General Sir Maitland Wilson who recently took up his position as the new Governor of Cyrenaica and of the King and Queen's visit to the blitzed areas in Cardiff and Swansea.

GRACIE FIELDS, I hear, has written to the Mayor of Rochdale, to whom she sent a cheque for the benefit of poor children, from California, in which she says she had hoped to return to England at the conclusion of her Canadian tour, but has been advised by British officials in America to remain and continue her tour through America, because as well as raising a large amount of money for needy ones at home, it would also help tremendously in creating international good will between ourselves and the Americans.

"I AM very happy to say," she says, "that both these endeavours have exceeded my expectations. It means a great deal to me personally to feel that I am doing my little bit to help my country, and no matter how strenuous my job may be, I shall continue until the time comes when peace and sanity are again restored."

A VERY commendable bit of communal service stands to the credit of C. Hardy Morgan, manager of the Roxy, Charing Cross, Birkenhead. Hearing that the Mayor contemplated purchasing crockery in large quantities for the communal feeding centres established after the comparatively recent blitz, Mr. Morgan offered to provide the crockery through an appeal to his patrons.

THIS the Mayor was pleased to accept and, as a result, between 4,000 and 5,000 pieces of crockery were collected. Mr. Morgan also claims to have started the Mayor off with his Distress Fund, and in addition cutlery, clothing and furniture have arrived at the Roxy for the benefit of blitz sufferers.

A 28-PAGE booklet, bearing the title "Leo's Encyclopædia," just to hand, is both a record of the work of stars under the M-G-M banner and a fund of information regarding the films in which they have appeared. As an appendix there is set out the talking pictures released by M-G-M to date. It is expecting too much to think of finding those eminent stars who have appeared in M-G-M films and have ceased to do so. Nevertheless their omission is regretted.

THE STROLLER.

Midland C.T.B.F. Meeting

SUCCESSFUL YEAR DESPITE WAR DIFFICULTIES

New Officers

OFFICERS and Committee of the Birmingham and Midland C.T.B.F. are a happy and hard-working family in the interests of members of the Trade. It is not surprising, therefore, to find that at last Friday's annual meeting all were re-elected. The vacancy on the Committee caused by the death of Mr. Fred Hardy, however, was filled by the election of Ken Jones, general manager of the Clifton Circuit.

In his review of the year Bernard Cresswell, the chairman, referred to the highly satisfactory balance-sheet, despite the fact that it had been impossible, owing to war conditions, to hold the Kinema Banquet and Ball, or the golf and snooker tournaments, and that income from the collecting boxes was down heavily.

They finished the year with an excess of income over expenditure of £485. That was in no small measure due to the generous response forthcoming to his special appeal, which brought in £285 from the Birmingham trade. A similar appeal during the current year was being arranged, and he thought ample support for this should be forthcoming from the districts outside Birmingham, where kinemas were doing really good business at the present time.

The 1941 Special Appeal Fund had already received a good send-off. Capt. S. W. Clift having secured £150 in donations from the Clifton Cinema Companies. Then the Birmingham Branch of the C.E.A. had sent a subscription of £25. In spite of the trying conditions which were likely to prevail he was exceedingly hopeful that the Committee would achieve its object during the ensuing year of bringing its investment fund up to the £10,000 mark. Their investments now stood at £9,400, a further £300 having been added since the accounts were closed.

The Fund had sustained a serious loss by the death of Fred Hardy, who was an exceptionally keen worker on behalf of charity.

Balance Sheet

Presenting the balance-sheet, W. L. Grice (Hon. Treasurer) stressed the need for additional sources of income to be found to make good the support normally forthcoming from social functions.

C. H. Russ (G-B) and vice-chairman, pointed out that Sunday opening of kinemas was steadily increasing in the smaller Midland towns, and through the Local C.E.A. efforts were being made to secure contributions from the Charity Funds on behalf of that Fund. He suggested that the Clerks to the various Councils should be approached direct.

Trade Personnel Problems

Continued from page 3

trainees referred to, and many are contemplating withdrawing from training and from positions for which they have already been trained.

It would appear that our last stage will be worse than the first, and that the Schedule of Reserved Occupations, April, 1941, on the one side, and the Essential Work (General Provisions) Order, 1941, on the other side, will have the effect of squeezing in vice fashion the skilled projectionist, woman trainee assistants and other necessary female labour, out of the cinema industry altogether.

If the key and specialist and necessary occupations in kinemas and theatres are not to be "reserved" nor "protected" nor declared "essential work" it would appear to me to be incumbent upon the Government to indicate in precise and unambiguous terms how the Industry is to carry on its work of meeting the demands for the relaxation and entertainment of over twenty million people weekly.

The letter also advances further points regarding studio workers who, unless their occupation is regarded as protected, will automatically leave the Industry and thus denude film production of the specialised knowledge and craftsmanship it needs. The men affected do not exceed a thousand.

Reservation of Usherettes

In the House of Commons, last week, ALFRED DENVILLE asked the Minister of Labour if, when he considered the reservation of usherettes and operators in kinemas, he would give the same facilities to theatres and music-halls where the said usherettes and operators were employed.

ERNEST BEVIN said that the occupation of usherettes was not reserved under the Schedule of Reserved Occupations, and no question of according it reservation had arisen. The occupations of chief projectionist and second projectionist were at present reserved at and above the age of 25; and men who were primarily following either of these occupations were reserved, whether they were employed in kinemas, theatres or music-halls.

MORGAN PRICE asked the Minister of Labour whether he was aware that the raising of the age of reservation to 35 on April 1 of persons employed in the feature and documentary film Industry would prevent this Industry from functioning for the duration of the war; and whether, in view of the importance of having a portion of the film personnel employed for propaganda on our war effort at home and abroad, he would see what could be done to allow at least a part of this Industry to continue.

MR. BEVIN said that before a decision was reached this matter would be considered in all its bearings, including the importance of films from the propaganda point of view.

Rex Harrison, Wendy Hiller and Robert Morley in Pascal's MAJOR BARBARA, which General Films will Trade show on April 9

NEW P.R.S. WORRIES FOR EXHIBITORS

Problems of Blitzed Kinemas

LEEDS FEARS ONEROUS CONDITIONS

THE view that there was something in the new agreement with the P.R.S. which was a matter of concern to exhibitors was raised by Mr. Charles Metcalfe at the March meeting of the Leeds Branch of the C.E.A.

It concerned the obligations of exhibitors whose kinemas had been affected by a blitz, and although Mr. Fuller had pointed out provisions which relieved those who ceased membership of the Association, MR. METCALFE still had a feeling that there was a snag in respect of those who, though their kinemas might be closed, took advantage of the nominal terms which allowed them to remain in the Association.

C. P. METCALFE said that, having regard to the position of exhibitors in blitzed areas, he wrote to Mr. Fuller drawing attention to the following sentence in the new agreement which had been circulated for signature:—

> We agree to renew the undermentioned licence(s) we hold from you for a further period from the 6th April, 1941, to the 5th April following the date upon which the Government declare that the present National Emergency no longer exists.

Mr. Metcalfe said he questioned whether that was merely careless phrasing, as it was something that was not disclosed in the report to the Legal, Finance and Parliamentary Committee. He regarded it as a very onerous condition and would certainly have opposed it had it been suggested to the committee.

The present emergency might go on for years, and it seemed to him that if the wording of the agreement was allowed to stand a proprietor would be liable for fees during the whole of that period even if trading conditions became impossible and he was compelled to close down and remain closed.

Mr. Metcalfe said that Mr. Fuller had replied that there was no need for alarm because there were various break clauses which were on the back of the P.R.S. licence and which fully covered all the situations he had in mind. It was customary in an agreement of a licence of this kind to make them for the period required, otherwise it would mean applying for a new licence every year.

It was agreed that Mr. Metcalfe should seek further enlightenment, though it was pointed out that many members had already signed the new agreement.

Kinema Hours Affected by Summertime

APPLICATIONS FOR EXTENSIONS

Birmingham and Leeds Take Action

Changes in Sunday and week-day hours of opening for Birmingham kinemas, theatres and music-halls to take effect on May 1 have been made by the Public Entertainments Committee of the Birmingham Justices.

The present hours of opening are Sundays 2.30 to 6 p.m., and week-days 10 a.m. until 9 p.m., whilst from May 1 the hours will be week-days 10 a.m. until 10 p.m. and Sundays 4 p.m. to 10 p.m.

Kinema managers expressed themselves perfectly satisfied, but Emile Littler and Derek Salberk, of the Prince of Wales and Alexandra Theatres, agreed that it would not allow them to play two houses on Sunday; therefore it had no advantage over the existing hours of opening. For kinemas and music-halls, Arthur Ward had told the Entertainments Committee that his clients were perfectly satisfied with the hours now permitted.

Opposition was expressed by Canon Guy Rogers and the Rev. H. McGowan.

Leeds Paving the Way

Leeds Branch has decided to approach the Chief Constable of Leeds for extended hours in the closing of kinemas from April 1. It was mentioned at last week's meeting that the Home Secretary, Mr. Morrison, was giving consideration to this matter, and a feeling was expressed that the position of kinemas would be much better if a local application was before the authorities if and when instructions and communications of any kind came from the Home Office.

C. P. METCALFE said the Chief Constable knew their feeling on this matter as it had been mentioned when a deputation saw him in respect of other things.

JACK PRENDERGAST said he thought they would certainly have a good case for later hours in summer time, and, though there were views that approaches should be delayed because of recent happenings, he thought it would be wise for the Chief Constable to have some document before him.

MR. MITCHELL was in favour of not delaying any requests of reconsideration of the position.

Staffs 11 p.m. Closing

It is announced by the Chief Constable of Staffordshire that with the exception of West Bromwich and Smethwick all places of entertainment in the county area may remain open until 11 p.m.

War Bonus in S. and E. Lancs

RECOMMENDATION OF 7½ PER CENT.

South and East Lancashire branch will be asked at the quarterly meeting to be held at Manchester to-morrow (Friday) to approve a recommendation by the committee to grant a war bonus to members of kinema staffs of 7½ per cent.

This proposal is in alignment with decisions already reached by many other branches.

Following a review of the war bonus situation at the meeting of the committee held at Manchester last Friday, it was decided to ask the general secretary of the N.A.T.K.E. to confer with the branch negotiating committee to settle matters of detail and also to discuss staff conditions so far as they are affected by Sunday opening.

After a discussion on the possibility of holding a dinner-dance it was decided that owing to the exigencies of war it was inadvisable to proceed.

LIVERPOOL KINEMA REOPENS

Repairs After Blitz Damage

After having been closed since last September, when the theatre was badly damaged as the result of enemy action, the 26-year-old Tunnel Road Picturedrome, Liverpool, reopened on Saturday, March 22, evening, when the whole of the proceeds were devoted to the Lord Mayor of Liverpool's Air Raid Distress Fund. "East Side of Heaven" (Bing Crosby) was the feature film.

An entirely new roof and ceiling have been constructed, and the theatre has been redecorated in shades of cream and peach. Due to the prompt action of R. E. Ratcliff (manager) and his staff, nearly all the seating was saved. When the theatre was damaged part of the interior was exposed to the weather. As soon as the debris was removed Mr. Ratcliff ripped out the seats and had them stored. A new carpet is being woven for the balcony.

Fortunately, all the mechanical equipment was undamaged, but occasion has been taken to instal Western Electric Mirrophonic to replace the existing W.E. sound equipment.

Architect for the reconstruction work is A. E. Shennan, F.R.I.B.A., of Liverpool, who is also a director of the theatre.

KINGSWOOD AMBASSADOR IS CONGRATULATED

After being closed for just over two months for repair of damage suffered in a blitz, the Ambassador, Kingswood, Bristol, was reopened on Monday, the reopening ceremony being performed by T. Burnham, chairman of the Kingswood Urban Council, who congratulated the company on the expeditious manner in which the work had been carried out.

F. J. Hozier, the manager, welcomed his patrons back after the period during which the theatre had been closed.

Mr. Swift, general manager of the company, apologised for the absence of Oscar Deutsch, who, though he would very much have liked to have been there on that occasion was prevented from being present.

PAVILION, LIVERPOOL

Arrangements have been made for the reopening of the Pavilion, Liverpool (a Harry Buxton theatre), on Monday, March 31. In present circumstances it will be only possible to give one house a night, at 6.30.

Lancashire Old Boys

Gratton Milloy New President

E. Gratton Milloy (Manchester branch manager, Twentieth Century-Fox) has been elected president of the Lancashire Cinema Old Boys' Association, and J. W. Hoare president elect. Chas. H. Yonwin (Heaton Park Kinema, Manchester) continues as secretary, and R. Stott now fills the office of assistant secretary and treasurer. The chairman (J. Brearley) and committee have been re-elected *en bloc*, with the addition of T. Lewis (Bury).

Following the annual general meeting, the annual reunion was held. This was on a curtailed scale compared with previous years and took the form of a general social "get together," at which refreshments were served.

Monthly meetings of the L.C.O.B.A. are to be held at the Crown Hotel, Blackfriars Street, Manchester. States Mr. Yonwin: "We shall be arranging some functions in the near future, but what form these will take I cannot say at the moment."

B. of T. LETTER TO TRADE

Continued from page 3

tors' quota laid down in the Act, even if that were possible.

In fact, the suggestion made in your letter that an Order under Section 15 (2) (b) should be laid before Parliament reducing the quota to 15 per cent. would do little to help those exhibitors who are now finding difficulty in complying with the present quota, since such an Order could not take effect until the quota year beginning October 1, 1942.

The Board recognises that the ideal method of meeting the exhibitors' difficulties would be not to reduce the quota but to improve the supply of British films, but this question of British film production, as your association will appreciate, presents a number of difficult problems in present circumstances. These problems are receiving their careful consideration, with a view to their taking such steps which may be possible to maintain the supply of British films.

Exhibitors must, however, continue to do their best to comply with the requirements of the Act, and the cases of those who through circumstances beyond their control are unable to fulfil their quota obligations will be given sympathetic consideration under the provisions of Section 13 of the Act.

The letter goes on to add that current Trade practices, such as barring areas, double-feature programmes, and three-day bookings, necessitate the existence of more films than are strictly required to enable exhibitors' obligations to be satisfied.

It is the Board's view that some modification of all these practices would ease the position and allow the existing supply to go further. With a view to achieving this, the Board suggested the joint meeting which took place yesterday.

Leeds Discussion

Discussing the shortage of quota films, MR. METCALFE told the Leeds branch that the Board of Trade could not do very much about it. The maximum reduction they could make was from 17½ to 15 per cent., and nothing more could be done without a new Act of Parliament, which was not likely.

Exhibitors should make a record of all attempts to get British films, so that they would have ready answers if the Board of Trade had to communicate with them in this connection.

JACK PRENDERGAST said it was a tragedy that a commodity which took a minimum of space in transport could not be better used in relation to American dollars. It could help to conserve shipping space and the Government ought to take advantage of the films as a medium for the collection of dollars.

MR. METCALFE referred to the letter from the Board of Trade. This would no doubt be referred to all branches of the Trade.

It was hardly possible to say that they could not show British films in double-feature programmes and yet show foreign films together. It would hardly be possible, either, to cut out bars for British films and not for other films.

Gladys Cooper and Ginger Rogers in KITTY FOYLE, which RKO-Radio will Trade show on April 3 at the Cambridge Theatre

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 27 AND WED., APRIL 2

Friday

Romance of the Rio Grande (*20th Century-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Cesar Romero, Patricia Morison, Lynne Robert, Ricardo Cortez, Chris-Pin Martin. **Director**: Herbert I. Leeds.

O. Henry's colourful caballero, the 'Cisco Kid, is at his peak in "Romance of the Rio Grande," the 20th Century-Fox film, with Cesar Romero again in the title rôle.

Heralded as one of the strongest of all the 'Cisco pictures, "Romance of the Rio Grande" has action, thrills and laughs galore, combined with an outstanding cast.

'Cisco's trouble begins when he comes upon his "double"—and from then everything is multiplied by two. When his "double" is injured 'Cisco impersonates him, finds two lovely women on his hands, plus a conniving cousin who is trying to do him out of his inheritance. How 'Cisco handles both situations promises exciting screen fare for all.

Shorts (*General Films*)

G.F.D. Theatre, 127, Wardour Street. 11 a.m.

The programme consists of "Ulster," which deals with Northern Ireland; "Land of Invention," an interesting account of great Scottish inventors; "Western Waterways," with a commentary by the B.B.C. announcer Alvar Liddell; "Palms and Pagodas" (two reels), picturesque scenes and customs of India; "Follow the Sun" (Dufaycolor), describes a holiday aboard a cruiser; and "The Watchers" (two reels), the life and work of the coastguard.

Tuesday

Scattergood Baines (*RKO-Radio*)

RKO-Radio Private Theatre. 11 a.m.

Cast: Guy Kibbee, Carol Hughes, John Archer, Francis Trout, Emma Dunn, Lee (lasses) White. **Director**: Christy Cabanne.

Hailed as a grand new novelty in contemporary screen entertainment and based upon America's most famous radio sketch, "Scattergood Baines," is centred against the small town of Coldriver, of which Guy Kibbee is the most important citizen.

The complications that ensue when he endeavours to outwit the directors of a local paper mills, intent upon defrauding the community, only to become suspect himself, and the romance between a young schoolteacher who is scandalised by the citizens, and a local lawyer are among the exciting sequences in the laughter-laden narrative.

Shorts (*General Films*)

G.F.D. Theatre, 127, Wardour Street. 11 a.m.

"Tickled Pinky"; "Going Places," No. 86; "Stranger Than Fiction," Nos. 85 and 86; and an amusing Turkish skit, "Baghdad Daddy."

Playgirl (*RKO-Radio*)

Cambridge Theatre. 2.30 p.m.

Cast: Kay Francis, James Ellison, Mildred Coles, Nigel Bruce, Margaret Hamilton, Katharine Alexander, George P. Huntley, Charles Quigley, Georgia Carroll, Kane Richmond, Stanley Andrews, Selmer Jackson. **Director**: Frank Woodruff.

What happens when an attractive gold-digger finds her allure wearing thin and sponsors a poor but beautiful working girl to act as a decoy for wealthy playboys, makes for the original plot of "Playgirl."

At the end of her financial resources, Kay Francis finds her efforts to land a rich husband unavailing. She meets Mildred Coles, a young working girl, whom she uses to attract presents and money from the wealthy men who pay tribute to her beauty. Among them is James Ellison, but when Kay endeavours to persuade her protégée to get money from him she refuses and runs away.

From this point on the story gains in dramatic momentum. Determined not to let Ellison slip from her grasp, Miss Francis catches the boy on the rebound and makes him propose to her. What happens when Ellison's mother intervenes and the eventual romance between the two young people are brilliant sequences leading to the memorable conclusion.

Britain Beats the Blitz (*Butcher*)

G.-B. Theatre. 11.30 a.m.

Requests from exhibitors throughout the country, who have played the successful Butcher's Empire picture, "London's Got Grit," for a film of similar type, dealing with the provincial war effort makes it natural that Butcher's should secure the World Rights of this new two-reel subject entitled "Britain Beats the Blitz."

This is the story of the nation at war, and presents entertainment from the first title to the final fade out.

It is not propaganda, but a sincere moving tribute to the people of the Motherland . . . the people in your audience.

This film has taken over three months to produce and was only made possible through the co-operation of Provosts, Lord Mayors, Mayors and Chief Constables of our cities, and it covers every facet of our national life, from the Welsh Miners toiling hundreds of feet below ground, to the gallant Captains of the Mine-sweepers who sail from a far north port in dangerous water that we may eat our daily bread.

Photography by John Miller, musical

Continued on page 19

'KITTY FOYLE' HEADS NEW RKO-RADIO LINE-UP

Three Films in Outstanding April Programme

WITH the Trade eagerly anticipating the initial screening of "Kitty Foyle," starring Ginger Rogers in the role which won her the Motion Picture Academy Award for the best performance of the year, RKO-Radio announces that the film will head the company's new Trade show programme, scheduled for presentation on April 1st and 3rd

Comprising three features, the new line-up again characterises RKO-Radio's policy in supplying exhibitors with a regular flow of top-flight features—perfectly attuned to the current demands of British kinema-goers.

Details of the new group are as follows:—

Tuesday, April 1. Private theatre, 11 a.m., "**Scattergood Baines**," with Guy Kibbee and Carol Hughes.

Tuesday, April 1. Cambridge Theatre, 2.30 p.m., "**Playgirl**," with Kay Francis, Mildred Coles and James Ellison.

Thursday, April 3. Cambridge Theatre, 2.30 p.m., "**Kitty Foyle**," with Ginger Rogers, James Craig, Dennis Morgan.

Guy Kibbee in "Scattergood Baines"

Deftly blending great human comedy with vivid drama and romance, "Scattergood Baines" offers a story sparkling with homely, laughter-laden entertainment.

The narrative centres around the small town of Coldriver, where Guy Kibbee is chairman of the local school board. Knowing that the board would not accept Carol Hughes as their new teacher because she is young and pretty, he suggests that she hides her beauty with spectacles, straight hair and conservative demeanour. When the local paper mills offer to buy a railway, Kibbee operates at little or no profit, he purchases all the surrounding timber land to protect the residents from exploitation. His action, however, is misunderstood by the townspeople, whose scandal talk has meanwhile endangered Miss Hughes' romance with John Archer, a young attorney. How Kibbee outwits the conniving mill-owners, paying the residents a handsome dividend on their land, and brings the lovers together again, are brilliant high-lights leading to the excellent conclusion.

Other fine characterisations are forthcoming from Francis Trout, Emma Dunn, Lee (Lasses) White, Willie Best and Fern Emmett. The picture was produced by Jerrold T. Brandt and directed by Christy Cabanne.

Kay Francis Plays Title Role

One of exhilarating and entertaining romantic comedies of the season, "Playgirl," with Kay Francis starred as a glamorous gold-digger who realises that her allure is wearing thin. She induces Mildred Coles, a working girl, to act as a decoy for wealthy playboys. She eventually meets Ellison, and refuses to assist Miss Francis in fleecing him and runs away. Determined not to let the opportunity slip, Miss Francis catches Ellison on the rebound and makes him propose to her.

What happens when the boy's mother pleads with Miss Francis to release him from his promise and the outcome to the romance between the two young people, makes for the surprising and vivid ending to this grand screen drama.

Treated essentially as light, spicy screen comedy, "Playgirl" presents Kay Francis in a rôle perfectly suited to her renowned histrionic ability. Mildred Coles and James Ellison, united for the first time as a romantic team, add considerably to the high quality of the fare, while other important rôles are taken by Nigel Bruce, Margaret Hamilton, George P. Huntley, Katharine Alexander, and Charles Quigley. Frank Woodruff directed.

Ginger Rogers Scores

Presenting Ginger Rogers in her Motion Picture Academy award rôle, and currently breaking box-office records in all parts of America, "Kitty Foyle" has been described as the "natural history of a woman," and this telling phrase is said to fit the film perfectly.

Born on the east side of the city, Ginger Rogers, as Kitty Foyle, envies the Philadelphia socialites as a youngster, and later as a working girl falls in love with one of them, Dennis Morgan, only to be disappointed in him when he fails to propose.

She goes to New York and gets another job, but Morgan follows, and after a romance they are married. Too late, Kitty learns what marriage to Morgan means . . . the stuffy social life his family have laid out for him. To avoid spoiling both their lives she goes back to New York, obtains an annulment, gets work there again and resumes her acquaintance with James Craig, a young doctor.

Later, Ginger discovers she is going to have a baby, and Morgan goes to see her. Delighted at the opportunity of telling him about it, she is shocked to learn that he has become engaged to a Philadelphia society girl, and deliberately avoids meeting him. The baby is born, dies, and Ginger courageously resumes her business career, achieves success, and five years later finds herself faced with a vital decision—whether to run away to South America as Morgan's mistress or to marry Craig, who has loved her all these years.

How she decides makes the gripping climax of the picture, which is told throughout by a revolutionary "first person" technique that reveals the innermost thoughts of the girl herself throughout the crucial episodes of her colourful career.

As well as affording Ginger Rogers the most brilliant opportunity of her distinguished career, the film gives two clever young actors their finest rôles. Dennis Morgan, the eagerly sought after leading man of many recent pictures, and James Craig, an "unknown" with remarkable histrionic talent, are perfectly cast as the weak socialite and the young doctor respectively.

Eduardo Ciannelli, Ernest Cossart, Gladys Cooper, Mary Treen, Katharine Stevens, Walter Kingsford, Cecil Cunningham and Nella Walker have important supporting rôles in this brilliant offering. Sam Wood, responsible for "Goodbye Mr. Chips," directed.

M. OF I. SHORT RELEASES

Variety of subject is a feature of the Ministry of Information five-minute shorts for the next few weeks.

The release this week was "Lofoten," an eye-witness description of the famous raid on the oil supply islands off the Norwegian coast, the commentary spoken by Lt.-Commander Anthony Kimmiers. Length 600 ft.

March 31 release is "Mr. Proudfoot Shows a Light," in which Sydney Howard and Wylie Watson interpret a comedy-drama of black-out carelessness. Length, 690 ft.

For April 7, an exciting session with the anti-aircraft battery in action is recorded in "Ack, Ack." Length, 650 ft.

"Mobile Canteen," the release for April 14, is descriptive of the issue of tea and buns for those who do their bits in the blitz. 700 feet in length. All lengths are approximately.

Paramount's Million Dollar Story Purchases

CONTINUING THE HIT TRADITION

DETERMINED to carry on the "hit" tradition the company has maintained through recent months with such films as "North West Mounted Police," "Road to Singapore," "Arise My Love," "Quiet Wedding" and "Rhythm on the River," Paramount studio officials point to the acquisition of a series of outstanding film themes as an important guarantee of superlative story value in forthcoming product.

Literary high-spot of the year, Ernest Hemingway's best-seller "For Whom the Bell Tolls," one of the biggest coups brought off by the studio, is reported to have cost £30,000 plus bonuses. Paramount's bid carried the day in spite of heavy competitive offers from other companies, their unrivalled production facilities, it is understood, being a factor in clinching the deal.

More than a million dollars' worth of contracts in story properties alone is represented by new films at the moment in production. Included in this list of gilt-edged investments is:

"**Reap the Wild Wind**," Cecil B. De Mille's next production; "**Hold Back the Dawn**," scheduled to go into production shortly, with Paulette Goddard and Charles Boyer in the leading roles; "**Botany Bay**," the Saturday Evening Post serial by Nordoff and Hall; "**Miss Susie Slagel's**"—story of a hostel for medical students—"**Country Lawyer**," and Dalton Trumbo's new novel "**The Remarkable Andrew**"—a successor to "**Johnny Got His Gun**."

Other big Paramount films on the way are based on outstanding stage hits. "Skylark" and "Kiss the Boys Goodbye" are both from big Broadway successes. Claudette Colbert and Ray Milland, who are teamed in "Arise My Love," will co-star in "Skylark," to be produced and directed by Mark Sandrich. Mary Martin will star in "Kiss the Boys Goodbye."

In the field of realism Paramount claims an unique achievement represented by "World in Flames," six-reel history of newsreels, and hailed as an important film document.

Puppets as Short Stars

Cartoons are being developed on more varied and ambitious lines. In addition to the famous Fleischer productions, Paramount have arranged for George Pal to produce his novelty "Puppetoons" in Hollywood. Pal is the originator of the unique series of shorts which are cartoonlike in treatment, but which have tiny animated figures as players, instead of drawings. Pal previously made the shorts in Holland, releasing them in England.

Emergence of Preston Sturges as a brilliant director, as well as a writer, is one of the year's major film sensations. His first two creations, "Down Went McGinty" and "Christmas in July" were instantaneous successes, and Paramount commissioned him to write and direct anything he wanted. Under the terms of this unique agreement he has rolled up another cyclone with Henry Fonda and Barbara Stanwyck in "The Lady Eve."

Broadway Talent

Paramount raided Broadway for new talent as well as plays, signing Buddy DeSylva and Irving Berlin to make new productions.

DeSylva's first will be "Caught In The Draft," with Bob Hope and Dorothy Lamour; while Berlin will collaborate with Mark Sandrich in the production of a musical starring Bing Crosby.

The teaming of Fred Astaire and Paulette Goddard resulted in a new dance team in "Second Chorus."

Unique in film annals, too, was the first international premiere, with the initial presentation of Cecil B. De Mille's "North West Mounted Police" in Regina, Canada, with Madeleine Carroll, Preston Foster, Robert Preston, and Lynne Overman, from the cast present.

On the technical side, the photographic department, under C. Roy Hunter, will present to the Academy for consideration an automatic slating device which will save the company thousands of feet of film, as well as considerable expense, during the year.

As an oddity, the studio has developed a type of "photogenic" ice, the ice not only registering for the camera, but eliminating the halations caused by the natural kind.

BRISTOL DEMANDS LONGER HOURS

Effect of Extended Summer Time

Bristol exhibitors are to approach the licensing justices and request permission to return to the usual hours of opening.

At present the closing hour is fixed at 9.30 p.m., and it is felt that with the approach of the longer evenings and the extra hour of daylight by the extension of summer-time there is no necessity to continue the 9.30 closing regulation. The ordinary hour for the closing of kinemas in Bristol in normal times is fixed by the licence conditions as 11 p.m.

If the request is granted exhibitors do not propose to revert to the former hours until May.

At the same time the justices are also to be asked to allow a rearrangement of the Sunday hours during the summer months.

SHEFFIELD WILL NOT GIVE COST-OF-LIVING BONUS

Council's Unreasonable S.O. Terms

SUNDAY opening, and a recommendation to Sheffield and Doncaster members not to apply for licences because of the respective city councils' "impossible conditions," and a decision against the request of the N.A.T.K.E. for a bonus, were features of the meeting of the Sheffield C.E.A. branch on Friday. Councillor Harold S. Cent presided.

Members stood in silence as a mark of respect to the passing of E. Shephard, chairman of the Page Hall Cinema, Sheffield, who had died suddenly while at work.

The SECRETARY (Arnold F. Favell) read a letter from the N.A.T.K.E., presumed to have been sent to all branches, which stated that the cost of living index figures had risen by 42, and the 7½ per cent. war bonus so far received was now inadequate. He felt that Mr. O'Brien (general secretary of the Union) must recognise that many of them had been air raid victims and receipts had dropped considerably.

DAVID HEUGHAN pointed out that fire-watching and other incidentals had increased overhead costs as against Mr. O'Brien's claim that increased admission charges had made a difference. C. WHEATMAN said that the N.A.T.K.E. membership had decreased through men joining the Forces, and older men not members were now working. His application was, therefore, on behalf of many who had only just joined the union. The only thing in his favour that in Scotland he got from the Industry Board some time ago an award of 12 per cent. He was playing on that.

"I am very much opposed to increasing any war bonus at all, and we should be foolish indeed to enter any agreement based on the cost of living index. We do not feel that it is justified, and we cannot afford it."

A. R. FAVELL, seconding, thought it would be useful to know what had transpired at other branches, although conditions in Sheffield were different.

E. C. CLAYTON suggested an amendment:

"That since the blitz we have been so badly affected that we cannot give a war bonus and we propose to withdraw the one given until such times as we can revert to ordinary opening hours. We should give notice to terminate the existing agreement with the N.A.T.K.E."

The CHAIRMAN said this agreement to pay 7½ per cent. became operative on June 24 last year. He thought Mr. Clayton's amendment was in order and a notice could be served on Mr. O'Brien.

A. E. UPTON, seconding the amendment, said exhibitors had to take into consideration the extra cost of fire-watchers.

"In one hall I am interested in the wage bill has increased 43 per cent. due to the war bonus, fire-spotting, etc. A Committee of Economics has completed its labours and the present basis of assessing the cost of living figures will be altered in future. I am thoroughly against any suggestion of an advance of 4d. per person for one point of the index, because the present basis includes entertainments, motor-cars, and other items which our own staffs do not go in for.

"If they have the power to ask for an advance we have the power to ask for a reduction. Receipts have gone down and we shall have a hard struggle to make ends meet."

J. W. KEETON said he thought it would be feasible to base an increase on the standard of workers in industries who put in long hours and earned big wages.

The amendment was lost and the resolution carried that a further bonus could not be considered.

Unreasonable

In regard to Sunday opening, the CHAIRMAN said that the Doncaster Watch Committee had passed certain recommendations to the council. One was that halls should open between 5 and 9 p.m.; that people in the Services should be admitted at children's prices; and that one-third of the seating in each portion of the house should be specifically reserved for them. Unfortunately, he had not yet received a reply from the C.E.A. solicitor whether certain of the conditions were enforceable.

W. SHARPE, A. SNAPE and C. WHEATMAN, representing Doncaster houses, said all in the town had agreed not to apply for licences. It was carried that the secretary write to the Doncaster members asking them to adhere to this decision.

The CHAIRMAN referred to the Sheffield City Council decisions, when the conditions passed through in the usual "sausage machine manner." Coun. G. A. Bolsover had spoken well against them, and it was carried that a letter of appreciation be sent to him and also that the Sheffield members be asked to adhere to the unanimity achieved at the last meeting.

Members were invited to send details of any fire-spotting problems to the secretary.

Prices of Sunday Films

DENNIS C. WALLS said that it seemed to him that for some time there had been a campaign by the K.R.S. in a subversive sort of way in regard to films for S.O. with the object of extending a three-day run to four days, and a six-day to seven days. It was going to be bad if exhibitors had to pay 50 per cent. on Sundays in addition to extra payments to employees, etc.

There had been correspondence in *The Picturegoer*, and he had taken the liberty of replying, but his letter had not been published.

"We have got Sunday opening in Manchester, and it is now impossible to get a flat-rate booking on Sundays. A firm we have always dealt with flat-rate is asking for a percentage now. Already this is growing.

"If we come to terms with the Sheffield Council we should all insist in the branch on a flat-rate basis otherwise we shall make rods for our own backs. The films are not exactly old, but they have had their run. It is all extra revenue."

A scene from THIS MAN IS DANGEROUS, starring James Mason and Mary Clare, with Margaret Vyner, and Gordon McLeod (Pathe), Trade shown this week.

N.A.T.K.E. Discussions with Leeds C.E.A.

TIME NOT OPPORTUNE FOR WAGE INCREASES

ALTHOUGH the Leeds branch is meeting officials of the N.A.T.K.E. to consider the applications for cost-of-living bonuses, it has been made clear that members do not accept the principle.

The resolution of the branch, proposed by HARRY HOPKINS, and seconded by Mr. GILLARD, was:—

"In view of the conditions at present obtaining in this Industry, and the fact that the increase in kinema prices has yielded no benefit to the Industry, we do not consider the time opportune for further wage commitments. Neither do we accept the principle that wage increases should be guided by fluctuating points in the cost of living."

E. M. RUSH, the Secretary, said that the application for wage increases from the N.A.T.K.E. referred to the increase in the Ministry of Labour index figures from 155 in 1939 to 197 at present; while acknowledging the Leeds bonus at 7½ per cent. agreed upon some time ago, they now asked for a further 10 per cent. on wages over £3, 12½ per cent. on wages under £3, and 4d. a point rise on subsequent figures over 197.

The Chairman, Mr. PRODGERS, explained that every branch had received this circular and it would require a meeting of the local committee dealing with representatives of the union as soon as possible. He could not help but think that the demands were most unreasonable, and particularly in relation to the 4d. in every point above 197.

JACK PRENDERGAST said he would like to know if any other industry granted this point increase. He reminded them that the facts as indicated by the trade union were wrong, as the Leeds branch gave the rise on the understanding that the increased kinema prices were imminent.

Mr. CANSFIELD: I think we shall have to meet them, but the 4d. a point should not be forgotten.

CHARLES METCALFE said they should never accept the principle that the wages should increase with cost-of-living figures. That could never work universally, and there was no reason why this Industry should be different from any other. They could consider a war bonus, but they should have nothing to do with tying the two things up.

It was wrong for a Trade like theirs to shoulder increased cost of materials, taxation, etc., while wage-earners received awards continually so that they would always have a surplus. The burden should not be borne in one direction only.

Mr. WHINCUP suggested that the request was against the Government's desire as he saw it. He would like to know how that attitude could be reconciled with the expressed views of Ministers that wages should not be allowed to go up with the cost of living.

The Risk

Mr. CANSFIELD: It does not affect the position because the Government is increasing wages every day, and if other trades pay more than us we are going to lose our men.

Mr. HOPKINS said that any increase must be based on the ability to pay. If the demands had to be met, hundreds of kinemas would have to be closed down.

Mr. PRODGERS reminded the meeting they were now facing almost continuous changes of staffs.

Mr. PRENDERGAST: Mr. O'Brien should appreciate that he had been given a union by this Industry which had co-operated with him in liberal manner, and they did not expect ridiculous claims to be made every few months.

Mr. CAVE mentioned that certain revenue-producing articles like chocolate, cigarettes, etc., which yielded a profit were not now available, and this affected the returns of many kinemas.

Increased obligations with regard to fire-watching expenses, etc., must also be borne in mind. He thought that they were entitled to ascertain what proportion of their staffs were members of Mr. O'Brien's union.

ROAD TRANSPORT IN YORKSHIRE

Deputation to talk of F.T.S. Problems

SOME concern was expressed by members of the Leeds Branch of the C.E.A. at the suggestion of Film Transport Services that they could not maintain transport services with the Grimsby district.

There were doubts whether this was entirely due to the petrol situation or other considerations. It was decided that a deputation from the branch, along with representatives of the K.R.S., should meet Mr. Morris, of the F.T.S.

This matter was raised in a communication read by the branch secretary, E. M. RUSH, from Bernard Schofield, secretary of the K.R.S. Emergency Committee, Yorkshire Section. The F.T.S. asked for exhibitors to make railway transport arrangements, but it was pointed out that this might be difficult owing to railway problems *re* crossovers and delivery of films to time.

Kippax, Selby and Thorne were mentioned as places in the branch affected.

Opinions were expressed that it might be ordinary commercial considerations and not the petrol difficulty which prompted the suggestion.

The CHAIRMAN said that they had contracts, and he did not think that these should be lightly discarded.

Mr. MITCHELL said he presumed that other branches affected by the F.T.S. communication had been notified.

WHO CAN DEMAND S.O.?

"Industrial Authorities" Approach Notts and Derby Trade

NOT only military authorities, but "competent industrial authorities" are requesting Sunday opening of Notts and Derby exhibitors. This is being inquired into by the Secretary of the branch, whose meeting was held last week. The poaching of employees, training of operators, and the supply of certified seating figures to the City Treasurer were amongst other subjects discussed.

In the interests of economy in time and postage, it was suggested that payments to the Nottingham City treasurer for the C.E.A. fund in respect of the scaling levy imposed as one of the conditions of Sunday opening. should be made by bankers' order.

The Secretary (F. A. PRIOR) said this course met with the city treasurer's approval, but he could not agree to dispense with the production of certified returns of the number of seats. Mr. Prior is to take the matter up further.

Film Transport

The Secretary reported that only four replies had been received to his circular letter to members in the northern parts of the counties of Nottingham and Derby, in which he asked for information about the reported difficulties of film transport.

H. ELTON said the position was now greatly improved with the advent of better weather conditions, and it was generally agreed that the matter be left where it stands at the moment.

Employees' Bonus

The Secretary reported that he had received a request from Mr. O'Brien, of the N.A.T.K.E. with proposals for a further cost-of-living bonus to employees, and the matter was referred to the Conciliation Board.

More S.O. Demands

Mr. PRIOR also announced that whereas hitherto an order for Sunday opening in a given district could only be obtained at the request of the military authorities, a recent Order provided that the certificate of a competent industrial authority would serve the same purpose. He was, at the moment, corresponding so as to find out in whom this authority is vested.

A Poaching Charge

A letter was read from a member which was accompanied by a signed statement from the employee concerned, complaining that this man had been approached by an employee of another member and had taken up a situation with the latter.

As this state of affairs is obviously against the interests of the trade as a whole, the following resolution, moved by J. LANGHAM BROWN, seconded by Mr. COLEMAN, was adopted:—

That a member being approached by an employee for a situation shall immediately communicate with the former employer, and that members of all staffs be instructed to refrain from approaching any member of the staff of another exhibitor.

Training Operators

J. LANGHAM BROWN pointed out the necessity of immediately securing what male and female labour there was available with a view to training for operators' duties, and the circuit representatives reported that they had had such a scheme working for some time, and found it to be satisfactory.

Membership

The following new member was approved—Central Cinema, Roman Bank, Skegness—proprietors—Parade Cinema (Skegness), Ltd.—nominee—Fred A. Prior.

The following changes of nominees were also approved:—Star Theatre, Kingsway, East Kirkby (Kirkby Theatres, Ltd.)—Ernest Coleman in place of J. W. Blackburn; Regent Cinema, Diamond Avenue, East Kirkby (Kirkby Pictures, Ltd.)—George Whitfield, in place of J. W. Blackburn; Majestic Cinema, Beeston (Abbey Theatres, Ltd.)—L. Freeman, in place of R. J. Warner; Empire, Eastwood (Empire, Eeastwood, Ltd.)—J. T. Wood, in place of F. G. Stubbs.

Finally, Fred Prior, the branch representative on the National Saving Association Council, asked those who had not yet established a savings group at their theatres to do so at once.

CURRENT RATES IN BOMBED AREAS

Leeds Difficulties

Differences experienced by exhibitors in blitzed areas *re* electrical charges were mentioned to the Leeds Branch of the C.E.A. by Mr. METCALFE. He pointed out that payments were due on a 12 months' basis, and in blitzed areas there had been differences in treatment where only part of the year had run. In some cases allowances had been made; in others there had been no concessions. Mr. Metcalfe said it had been stated that they must pay a higher rate if they did not cover the whole year.

Efforts of the C.E.A. to get some solution on a national basis had not been successful. The Electricity Commissioners had been approached and had referred the matter to a committee of the electrical supply companies, but they had not come to any agreement.

It was a similar procedure to asking the renters for reduced rentals in respect of blitzed areas. The C.E.A. had made it known that it was now a matter for individual exhibitors to negotiate the best possible treatments with their own suppliers, and London would give them all possible information as to settlements that had been effected.

Mr. PRENDERGAST suggested that if the electricity companies could not deliver supplies they could not claim the performance of contracts on their part. He thought that would be good in law.

Mr. METCALFE said they would find that the suppliers were well protected in the agreements; exhibitor consumers were not.

A new dormitory shelter, with 120 bunks, has been opened at the Roxy, Charing Cross, Birkenhead.

Sound and Movement Cinemas

The Head and Registered Offices of Sound and Movement Cinemas, Ltd., Devon and Cornwall Cinemas, Ltd., D. and C. Cinema Supply Co. have been transferred from 14, Portland Square, Plymouth, to 81, Clifton Place, Plymouth.

Owing to present-day difficulties the telephone Plymouth 4981, may not be transferred for a few days.

H·G·WELLS'

"KIP

DIANA

W

MICHAEL

REDGRAVE

PHYLLIS

CALVERT

20th CENTURY FOX

'S'

PPS"

DIANA

WYNYARD

GRAVE

ARTHUR

RISCOE

CALVERT

REED

MADE AT THE
GAUMONT BRITISH STUDIOS
SHEPHERDS BUSH

MAURICE OSTRER
IN CHARGE OF PRODUCTION

HARD-HIT AREAS CANNOT DISCUSS WAR BONUS

Sussex Advocates Re-grading of Coastal Kinemas

SUSSEX exhibitors not only feel unable at the present time even to give consideration to any question of cost of living bonuses such as has been suggested by the N.A.T.K.E., but they are strongly of the opinion that, war conditions having made things so difficult, particularly for the coastal towns, some method of re-grading of kinemas has become essential.

This was revealed at the monthly meeting of the Sussex branch of the C.E.A., held at the Regent, Brighton, on March 19, under the chairmanship of Coun. Randolph E. Richards.

The SECRETARY (Arthur Daniels) read a letter from the N.A.T.K.E. general secretary (T. O'Brien), pointing out that the cost of living index was up by 42 points to 197, and suggesting that kinematograph employees earning more than £3 a week should have a bonus increase of 10 per cent., and those earning less than £3 a week an increased bonus of 12½ per cent.

Coun. RICHARDS referred to the difficulties of exhibitors in Sussex. With decreased populations and no visitors allowed the cost of living in the area had not increased to the same extent as in industrial areas, where people, for example, had to pay more for lodgings. The position in the Sussex branch was different from that in any other branch, with the exception of Kent.

"We are still trading at a loss," continued Coun. Richards. "For a long time now we have been paying wages out of our own pockets, and many of us are in the position that we shall have to put in an application for the re-grading of our theatres. 'A's are down to 'C's in many cases, and 'B's are down to ——."

"L" interposed an independent exhibitor, amid laughter.

A. J. SADLER said that owing to war time restrictions most of the kinemas were having a difficult enough job to keep open; they were certainly not in a position to consider any question of cost of living bonuses.

It was unanimously agreed that the secretary should write to T. O'Brien pointing out the peculiar difficulties in which the Sussex exhibitors find themselves, and stating that in any circumstances the branch felt that the theatres should be re-graded.

Protection of the Industry

Efforts which the C.E.A. General Council were making to induce the Government to make the Industry a "protected" one were referred to by Coun. RICHARDS, and several members urged the importance of maintaining in their employment not only operators but usherettes.

A. J. SADLER pointed out that, in war time emergency especially, it was of vital importance to have fully trained and experienced usherettes.

The CHAIRMAN said that one suggestion that commended itself was that the Ministry might be asked to leave at least one qualified operator to each theatre. "If you have got your chief man who could train others," he said, "you could at least carry on for a bit somehow or other."

A MEMBER: What is the union going to say if the man cannot get his proper tea-time?

Coun. RICHARDS replied that the only thing then would be to refer the whole thing to the Ministry. As a general rule, however, the members were very fortunate in their operators, and especially in their chief operators.

Finally, he assured the members that the C.E.A. was doing everything possible to maintain the services of operators and other essential staff, and he felt that the Government would be sympathetic to their representations because the Government realised how essential it was for the kinemas to be carried on at the present time.

Consideration from the Renter

A "very successful" meeting between the representatives of the C.E.A. and the K.R.S. was referred to by Coun. RICHARDS, who said he firmly believed that any exhibitor badly hit on a film through present-day conditions will get every consideration from individual members of the K.R.S.

The meeting gave cordial support to an interesting piece of co-operation between the Churches and the kinemas that had been brought about through the Brighton and Hove Entertainment Managers' Association.

As chairman of the Managers' Association, A. J. Sadler explained that he had arranged with the Vicar of Brighton for a panel of clergymen of all denominations to visit the various kinemas in Brighton and Hove on the National Day of Prayer to offer a short address and a prayer.

The chairman said he was sure that the clergy would be welcomed on the stage of every kinema in Sussex on that day.

S.O. Contributions to C.T.B.F.

Sympathetic consideration was given to a letter from Reginald Bromhead, as chairman of the Board of Management of the C.T.B.F., urging that local authorities be approached to ensure that a proportion of the money available from Sunday Opening charity payments should go to the trade's own benevolent fund.

The Secretary (A. Daniels) said that he had ascertained that for the period ending March, 1940, assistance to the C.T.B.F. from Sunday Opening payments had been made in the Sussex area as follows:—Brighton, £61 2s. 5d.; Hove, £26 5s. 7d.; and Haywards Heath, £12.

In the case of Brighton, it was pointed out that, whereas 50 per cent. of the Sunday Opening payments are devoted to subsidising houses for aged poor people, the C.T.B.F. get only 5 per cent. Members felt that in this case particularly there was every justification for asking for an increased allocation to the Trade Benevolent Fund.

It was decided also to make a similar approach to the Town Council of Worthing, which at the moment makes no allocation at all.

News of the Invalids

Members were glad to learn that Dan Benjamin, immediate past-chairman of the branch and delegate with Mr. Richards to the C.E.A. General Council, had the previous day come successfully through a serious operation. Good wishes were expressed for a full and speedy recovery.

Another invalid is Percy Lunch, of Eastbourne, and in this case also it was decided that the secretary should write expressing the good wishes of his colleagues of the Sussex branch.

At the outset of the meeting the members stood in silent tribute to the memory of Will Evans, to whose pioneer services to the industry Councillor Richards paid eloquent tribute.

SOUTH AND EAST LANCS BRANCH

To Discuss War Bonus

An application by the N.A.T.K.E. for a war bonus will be discussed at the quarterly general meeting of the South and East Lancashire branch, to be held at Manchester to-morrow, Friday, March 28. The meeting will be held at the Grosvenor Hotel.

Sunday opening and the position of operators in relation to the revision of the list of reserved occupations are likely to be the other big subjects of discussion.

MANCHESTER POSTPONES C.E.A. MEETING

In order to avoid clashing with the meeting of the South and East Lancashire branch meeting to be held on Friday, March 28, the Manchester and Salford branch has changed the date of its quarterly meeting to Wednesday, April 2. It will be held as usual at the Midland Hotel, Manchester.

The licence of the Prince's, Wigan, has been transferred from Gerald Blake to Louisa Derbyshire, who has been connected with the kinema for a number of years.

Fredric March and Sig Rumann in a scene from the Paramount screen version of the Joseph Conrad novel VICTORY, reviewed in this issue

Michael Redgrave and Diana Wynyard in KIPPS, which 20th Century-Fox Trade showed on Wednesday

Maintenance of Sets Leads to Trouble with B.o.T.

HONOURS FOR MEMBERS OF NORTHERN C.E.A.

A QUESTION of vital importance in the difficulty of bringing equipment up to date is now under examination by the Northern Branch. A medal to William Carr for 15 years' service as Delegate, a bar to the medal of F. W. Morrison, for 30 years' service as Delegate, and the election of E. J. Hinge as Hon. Treasurer of the Association, provided opportunities for bouquets at last week's meeting over which W. S. Gibson (Middlesbrough) presided.

The medallists bore their honours modestly; but the irrepressible "Teddy" Hinge warned the members with mock seriousness against any delusion that, in return for their congratulations, Association funds could be prodigally disbursed in their direction.

"You would be better advised to picture me washing my official hands with Seccotine," he said, "because, in any event, the treasurer has very little chance of getting his hands on the firm's loose cash and he needs to hold on to it, anyway. Legal, Finance and Parliamentary committee deals with the disbursements, of course," he added in more serious vein; "and the value of the treasurership to me—and, I hope, to the branch and industry—is that I become an officer of the Association, ex-officio member of various important committees and, so, will be enabled to continue that work for the kinema industry which interests me enormously, and of which you have been kind enough to approve."

Conversion Dilemma

Considerable interest was aroused by a member who intimated the Board of Trade had rejected his application for permission to purchase a kinema conversion apparatus. His B.T.P. equipment had been in use for 13 years, had been unreliable for some time, and now threatened to give up the ghost completely. He had placed the order for the new machine with British Acoustics in January. If he did not get it, the theatre would have to be closed down.

Several members said that their experience was that the equipment firms were experiencing no serious difficulty in effecting conversions to their own systems. The meeting delegated the matter to the secretary and the member concerned.

Short on Quota

The Secretary (ALFRED SMITH) reported receipt of a circular from the General Secretary having reference to the increasing difficulty of filling the British quota obligation, directing attention to the relief clause, and intimating that the General Council had drawn the attention of the Board of Trade to a shortage which, of late, had become acute. This, apparently, anticipated a number of members.

B. RENWICK, for example, thought that they should be able to rely on the Board's cognisance of the acuteness of the shortage and the consequent inability of exhibitors to comply strictly with the terms of the Act.

J. H. MOLE, on his part, pointed out that he had contracted for the whole output of British films with three renting firms; but while the renters were thus qualified for triple quota, each film counted only once for him, the exhibitor.

"This is just such a case as was visualised when the Board of Trade decided on the doubling and trebling of renters' quota," commented Mr. HINGE. "Mr. Mole's point is well taken and embodies a sound argument for non-compliance with the quota."

He reminded members that the need of the moment could be met adequately by the passing of an amending Act. And the Act provided that no revision be made prior to April, 1942. On the other hand, he had no doubt that the Board would consider carefully any reasonable explanation of failure to complete quota.

"You are not likely to be penalised," assured Mr. HINGE, "provided that you make every reasonable effort to satisfy the quota requirements; but it is well to remember that you may be requested to prove that you have made every effort to do so."

Remember the C.T.B.F.

Another communication, having direct reference to the vexed question of charity "contributions" by Sunday exhibitors, came from Reginald Bromhead, chairman of the C.T.B.F.

He pointed out that, with the great increase in the number of Sunday kinema shows, considerable sums of money would gravitate to local authorities for distribution to charities. At the same time, the income of the fund from the two annual Sunday shows would be lost.

Mr. Bromhead asked that the branch should press local authorities to include in the list of the charities to benefit regularly from the kinema "contributions" the Trade's own benevolent fund.

The CHAIRMAN said that the request was one for simple justice, and he asked all members affected by Sunday licences to submit firm claims on behalf of the benevolent fund.

In this connection, the SECRETARY intimated that if members affected by Sunday licences would advise him he would forward a formal and official appeal for the inclusion of the benevolent fund.

Fair Treatment

In reference to an appeal by the Gateshead Rotary Club for the issue of pass-out checks to members of the Forces who might have to leave kinemas on receipt of an "alert," several members expressed astonishment that any such appeal should have been considered necessary.

The consensus of opinion was that such pass-out checks were issued as a matter of course not merely to members of the Forces, but also to police, A.F.S. and A.R.P. personnel. However, the secretary was instructed to advise the Rotary Club to appeal directly to the kinema managements of their town.

War Savings Group

After C. F. LOWE, Assistant Commissioner for National Savings, had addressed the meeting on the desirability of instituting War Savings Groups in their kinemas and the CHAIRMAN had supported him, the SECRETARY reported that the General Secretary had already circularised them on this subject and that the time was ripe for a forward move.

An application by the N.A.T.K.E. for an increase in the war bonus on wages was referred to the Branch Negotiating Committee.

Committeeman

WILLIAM CARR was unanimously nominated as branch representative to the General Council's General Purposes Committee.

Future Meetings

The meeting agreed unanimously to continue the holding of the monthly meeting on the third Tuesday of each month at 11.15 o'clock. Renters were asked please to note the date and time in order that they might, as far as possible, avoid Trade shows on that date.

Sympathy

Votes of condolence were passed with the relatives of two Northern exhibitors—R. Waugh and S. M. Smurthwaite—who had died since the last meeting.

KINEMA ASSESSMENT COSTS

Appeal Dismissed

An appeal by New Empire (Burnley), Ltd., against the allowance of costs to Burnley Assessment Committee in respect of an application to set aside the decision of Burnley Recorder (N. J. Laski) relating to the appeal against assessment of the Savoy kinema, café and confectionery store, has been dismissed with costs by the Court of Appeal.

EMERGENCY DUMPS STILL WORRY BRISTOL

So do Sunday Charity Payments

THE still unsatisfactory position with the arrangements for emergency films, and serious effects of Government's proposals regarding reserved occupations and the registration of women were discussed at the monthly meeting of the Bristol branch. Councillor F. C. W. Chamberlain presided.

A letter was read from A. Verran, the Cardiff representative of the K.R.S., stating that the suggestions put forward at the Bristol joint meeting had been discussed and sent to the secretary of the K.R.S. in London, and he was now informed that the matter was being discussed by the General Council.

Coun. F. G. W. CHAMBERLAIN said the matter was serious. He did not think there were enough films at the dump; he thought the secretary should write and ask for a complete list of the films available.

A. B. ATKINSON pointed out that not all the renting firms had films at the dump.

The CHAIRMAN said then they should get to know what firms had films there.

GEORGE REES thought there was a certain apathy on the part of the renters over the matter.

Mr. ATKINSON said the transport company had no facilities for the storage of films. They were only trying to oblige exhibitors. The more widely the films were spread the better it would be.

It was pointed out that if the renters stored films in Bristol they would have to comply with certain regulations and they would not spend the money which these would entail.

BERT RIEGO asked if it was not possible for an exhibitor to use a stand-by programme and pay one day's hire on a flat rate for its use.

The CHAIRMAN said the renters would not agree to that. Besides, an exhibitor might want a different type of film, for instance, he might want a "U" film, and the one he had might be "A," and he could not have more than one film.

It was stated that some exhibitors were holding stand-by programmes for which they paid the renters a small sum each month, whether they used the films or not.

In An Extreme Case

GEORGE REES said there was one point which had not been taken into consideration, and that was the conditions that might prevail in the case of an invasion, when one part of the country might be cut off entirely.

The CHAIRMAN said in such a case the representative of the K.R.S. would undertake the re-distribution of what films were available.

Mr. ATKINSON said it was all problematical what would happen in the event of an invasion. The kinemas might not be able to open at all.

The CHAIRMAN thought all the renting companies should combine for distribution purposes by forming one distributing company.

It was decided that the secretary should write and ask for a list of films at the dump.

The Charity Principle

There was some discussion over a letter from Reginald C. Bromhead asking that where Sunday opening was granted the authorities should be asked to consider the claim of the C.T.B.F. for participation in the charity contribution.

Members were all in favour, but thought there was a possible danger that such a claim, if made when the application for a licence was heard, might be interpreted as an admission of the principle of a charity contribution.

J. D. SAUNDERS asked if the letter meant that such an approach should be made where Sunday opening had been granted, or where application was being made for opening? If the latter, he thought there was a danger if such an approach was made that exhibitors would be admitting the principle of the charity clause. Exhibitors as a whole were in entire disagreement with the charity clause.

Mr. RIEGO asked if all exhibitors disagreed with it? He was not so sure about that. How many exhibitors did Mr. Saunders think were against the charity contribution?

Mr. SAUNDERS: I should say 101 per cent., if that was possible.

The CHAIRMAN said in his opinion it would be better for the C.T.B.F. to approach the authorities direct, and it was agreed to send this suggestion to Mr. Bromhead.

Reporting on the annual meeting of the General Council, GEORGE REES expressed the opinion that in Mr. Lewis they had an excellent new president.

Women Employees

Touching on the registration of women, Mr. Rees asked what would the kinemas do if all the girls were called up? Steps should be taken to safeguard the interests of exhibitors in this matter, he suggested, and they should be allowed to retain the services of the girls they now employed.

The Operators

He said the question of the reservation of operators had been discussed by the General Council at some length, and one delegate had put forward an excellent suggestion, which was that one qualified operator at each kinema should be reserved as doing work of national importance, and this reservation should be irrespective of age. He pointed out that to comply with the regulations they must have a qualified man in charge of the box, and if they could not comply with this rule they would have to close down.

Regarding women operators, the opinion was expressed that while a woman might be all right in a box where there was a man in charge, except in very special cases she was not capable of taking entire charge herself.

The CHAIRMAN said it was essential that every kinema should have a qualified operator attached to that kinema, and that he should not be transferred to another kinema. If all operators were called up, it would mean the closing of over 2,000 kinemas in the country.

For the Hard-Hit Kinema

Regarding the Blitzed Areas Committee, Mr. Chamberlain said a very friendly atmosphere prevailed. It was evident that the renters were not prepared for a standard rate of film rentals throughout the country, and it was also thought that exhibitors did not want such a rate, therefore it was useless to press for a standard rate.

But consideration would be given to deserving cases in blitzed areas in order to keep as many kinemas open as possible. They had to realise that the renters also had their difficulties. In some cases branch managers were endeavouring to get the last ounce of rental from kinemas in places which had been blitzed, and it was suggested that the head office should instruct their branch managers to give more sympathetic consideration in such cases.

If You are Struck

Mr. REES pointed out that exhibitors should arrange for water to be stored in tanks on the premises in the case of a blitz, as there was always the possibility of the street hydrants being put out of action by a bomb.

Another point Mr. Rees stressed was the necessity of having proper valuations made when putting in claims for compensation in the case of damage by enemy action. He suggested that they should write to head office and ask whether any special forms for this purpose were in existence.

Sunday News Theatre

Mr. RIEGO thanked the branch for what they had done to support his application for the News Theatre to open on Sundays, and to Mr. Blackburn (New Palace) and Mr. Riley (Odeon) for giving evidence in court.

The CHAIRMAN congratulated Mr. Riego on the success of his application, and also on the way his case had been conducted.

Cary Grant, Katharine Hepburn and James Stewart in THE PHILADELPHIA STORY (M-G-M), which has just completed its fourth successful week at the Empire, Leicester Square

Douglas Moodie, B.B.C. producer, discussing the script of TIN PAN ALLEY, the 20th-Century Fox musical which will be broadcast on April 1

Certification of Women Operators in Glasgow

C.E.A. DISCUSS QUALIFICATIONS AND DRESS OF TRAINEES

WOMEN operators, their qualifications and their dress, were the subject of rulings by Glasgow magistrates, whose decision was announced to the Scottish Branch at its monthly meeting last week. One or two questions as to Sunday opening also came up for discussion.

JOHN R. TURNER (branch secretary) said he had just received a communication in which the magistrates informed him that there would be no relaxation of regulations 8 and 9. The condition 8 is with regard to women operators and 9 with regard to their dress. Although there was to be no change the magistrates pointed out that condition 8 did not prohibit the training of women operators, and trainees did not come under that regulation.

The magistrates also stated that where a woman is being trained as an operator a competent male supervisor must always be present in the box.

Exhibitors have to intimate to the Master of Works that they propose to train women. They have also to give the names of the individuals and apparently, said Mr. Turner, the Master of Works will satisfy himself that these trainees are suitable. When an exhibitor gives a certificate that he has a qualified woman operator the Master of Works will then again satisfy himself that the individual concerned has the necessary knowledge in accordance with that certificate.

Mr. Turner said he would circularise the members with regard to these points, and JAMES WELSH asked him to stress the fact that the women operators must be suitably clothed in non-flammable material.

In answer to another question, Mr. TURNER stated that a woman, after being trained, could take charge of a box in the event of the absence of the chief operator.

Sunday in Glasgow

Mr. Turner also reported on a satisfactory ending to the Argyle Picture House's Sunday opening. Mr. Jacobs had been interviewed by the executive and they had received a letter from him intimating that he was going to stop these entertainments next month. Should he consider it desirable to start again next winter he would inform them.

There was some discussion about the opening of the Paramount and some G.-B. houses on Sundays. The SECRETARY said he had received letters from the respective managements drawing attention to the fact that these openings were for concerts and variety shows.

The Principle of It

H. WINOCOUR, who said he was not objecting to Sunday opening providing it was solely for charity and no rentals were paid, moved a resolution that the branch did not want Sunday lets in Glasgow.

Mr. WELSH did not think they should take any action in the matter at all. The concerts at present going on were serving a cultural purpose, and it was not their business to interfere.

There were other lets, such as the M. of I. meetings, and it was difficult to say what degree of let covered operating expenses. Mr. Pickard had talked, he said, about closing everything down on a Sunday, but how could they go to the magistrates one week and ask for their Cinema Sunday and the next week to shut everything down? They had to be consistent.

Mr. Welsh moved that the branch take no further action, and this was carried.

Compulsory Closure

Mr. PICKARD asked if the General Council would consider the question of a kinema not having an operator and which therefore could not open—what happened to their contract?

L. DICKSON said that exhibitors were legally liable to their contracts, but the point Mr. Pickard had mentioned had not arisen yet. Speaking for himself, he would say it was the same position as having a theatre close down owing to bad business.

A Reminder

Mr. TURNER reported that a circular had been sent out to members with regard to the new agreement with the P.R.S. It was essential for members to send in their renewal forms as soon as possible.

A Relief Effort

GEORGE URIE SCOTT spoke about the blitz on Clydeside, and it was agreed to remit to the executive a proposal that something might be done on a national scale to relieve distress.

Closing Hours an Open Question

There was also some discussion on the question of kinema closing hours, some of the members expressing a desire to come to some agreement. The matter was left in abeyance in the meantime.

The next meeting of the branch is on April 16.

Northern Ireland

No Curfew for Belfast

C.T.B.F. SHOW SOLD OUT

The idea of a curfew which would prevent people going to the centre of the city has again been broached in Belfast by Coun. P. Brown, of Belfast's A.R.P. The statements were no sooner made than they were strongly opposed by all sections of the public.

The suggestion can now be considered as having been dropped despite the rumour that it will still remain under consideration. The Trade need not have the least worry on the matter.

S.R.O. for "Tin Pan Alley"

J. D. Russell and George Lodge, who are wholly responsible for the organisation of the midnight matinee in connection with "Tin Pan Alley" (20th Century-Fox) on behalf of the Northern Ireland Benevolent Fund, have achieved a triumph. The house, at greatly increased prices, has been sold out inside thirty-six hours. In fact the house could have been sold four times over.

A Former Exhibitor

The death has occurred of Coun. William Nabney, of Belfast, who at one time was connected with the Ideal Cinemas, at Carrickfergus, and was a brother of Tom Nabney, kinema inspector of Belfast Corporation.

SALFORD TO ASK FOR S.O.

Workington Adopts One-a-Week Rule

Application under the terms of the recent Home Office Order is to be made to the Salford Watch Committee for Sunday kinemas.

H. D. Moorhouse, chairman of the Manchester and Salford branch, announces that immediate application is to be made to the Salford Watch Committee for the requisite licences.

The urban council of Litherland (West Lancashire), which by a large majority has decided in favour of Sunday opening, have agreed to meet a deputation from the local churches to discuss Sunday kinemas, to which they object on religious grounds.

Workington Watch Committee is to seek Sunday kinema opening powers, and in this connection has decided by 12 votes to 11 to make it a condition that not more than one kinema in the town shall be open on any one Sunday.

The Lydd Cinema, owned by W. E. McCormack, has been granted a Sunday licence, the charity contribution being fixed at £2 10s. for three months, after which is will be reviewed.

DEBENTURES ATTRACT BUYERS

Budget Prospects Do Not Alarm

KINEMA share prices are standing up very well to the new period of intensive bombing. Nevertheless dealers apparently much alarmed about the forthcoming Budget.

Several debenture stocks attracted buyers. A.B.P.C. 5 per cent. debentures rose £2½ to £91; Gaumont British 4½ per cent. debentures 10s. to £59; and Odeon 5 per cent. debentures £2 to £74.

Among the equities British and Dominion Films rose from 1½d. to 2½d.; P.C.T. preferred ordinary from 8s. 4½d. to 8s. 9d., and Stoll Theatre Corporation from 9d. to 1s.

A.B.P.C. ordinary were 1½d. lower at 4s. 7½d., but the preference hardened a similar amount to 12s. 10½d.

Gaumont British preference rose 1½d. to 5s. 7½d. and P.C.T. "B" preference 7½d. to 15s.

SHARE MARKET

	Last Week	This Week	Movement
African Theatres Ord. ..	24 1½	23 1½	
Assoc. Brit. Pic. Corp. 5% Pref £1	4 9	4 7½	- 1½
" 6% Pref.	12 9	12 10½	- 1½
" 5% Debs.	£88½	£91	+£2½
A.P.P.H. Ord.	5 1½	5 1½	
Baird Tele. 20% Pref. Ord 2/6	1½	1½	
" Debd. Ord. 2/6 ..	1½	1½	
Brit. A Dom. Films £1 ..	2½	2½	
Brit. Lion Pref 10	1 6	1 6	
Capital & Prov. News 5/- ..	9	9	
Gaumont British Ord. 10 ..	1 7½	1 7½	
" "A" Ord.	6	6	
" 5½% 1st Pref. ..	5 6	5 7½	- 1½
" 4½% New Debs. ..	£58½	£59	+£½
General Ele. Pref.	2 1½	2 1½	
" 6½% 1st Mort. Deb. ..	£65	£65	
Mde Tussaud New 1/- Def.	3	3	
" £1 Preid. Ord. ..	1 9	1 9	
Moss Empires £1 Ord. ..	11 4½	11 4½	
" £1 Cum. Pref ..	15 1½	15 1½	
Odeon 5/- Ord.	4 6	4 6	
" 6% Cum. Pref ..	9 9	9 9	
" 5% Debs.	£72	£74	+£2
P.C.T. 7½% Pfg. Pf. Ord ..	8 4½	8 9	+4½
" Cum. "A" Pref. £1 ..	17 3	17 3	
" Cum. "B" Pref. £1 ..	14 4½	15	+7½
" Const. 7% Pref. ..	19 4½	18 9xd	-7½
Sound City (Films) 6% Pref	2 1½	2 1½	
Stoll Th. Corp.	9	1	-8
Twentieth Cent. 6% Pref ..	3	3	
Union Cinemas Ord. ..	2½	2½	
" 1st Pref.	2 6	2 6	
" 2nd Pref.	7½	7½	
United Sub. Props. 6% Pf.	10 6	10 6	

£1 shares unless otherwise stated.

RECORD BELFAST PROFITS

But Taxation Absorbs Increase

That the increased profits amounting to £2,200—has been eaten up by taxation was revealed by Edward Puckley presiding at the annual meeting of Warden, Ltd., in Belfast. Dividends were declared of 5 per cent. on the preference and 6 per cent. on ordinary shares.

Mr. Warden stated that the Royal Cinema continued to be one of the most popular places of amusement and the year's profits were, in fact, larger than they had been for some years past. The balance sheet disclosed the financial position of the company as sound.

The net trading result had not been achieved without considerable anxiety to the management. Wages, advertising, and all other charges had been greatly increased. Owing to the pre-war profit figures, which were on a low level, the enhanced profits for the year had been absorbed by Excess Profits Tax and the prevailing high rate of 3s. 6d. in the £ of ordinary income tax.

J. Allen Rogers, the retiring director, was re-elected and the auditors, Messrs. Crawford and Allen were reappointed.

Winding Up

CUMBERLAND CINEMAS, LTD.

On a petition by the Columbia Pictures Corporation, Ltd., Wardour Street, W., judgment creditors, Mr. Justice Simonds, in the Chancery Division on March 24, made an order for the compulsory winding-up of the Cumberland Cinemas, Ltd.

There was no opposition.

H. Massey, manager of the Sovereign, Leicester, has now joined the R.A.F. He has been with the H. D. Moorhouse circuit for a great number of years, starting as a boy in the operating box.

TYPEWRITERS FOR NATIONAL SERVICE

H.M. Stationery Office ask all owners of typewriters to offer for purchase any which they can spare. These are urgently required for work of National importance. Offers of machines not more than 15 years old and in good working order should be made at once to :—

The Director of Supplies (S3E)
H.M. Stationery Office,
Princes Street, S.W.1.

State name of maker, model and whether you wish to sell or loan.

Stirling Hayden and Madeleine Carroll in VIRGINIA (Paramount), reviewed in this issue

G.-B. RESULTS

Cum. First Pref. Dividend of 5½ per Cent.

THE directors of the Gaumont-British Picture Corporation announce that the dividend on the £3,250,000 5½ per cent. cumulative first preference shares for the half-year to March 31 will be paid on due date.

In March, 1933, the rate of dividend on these shares was reduced from 7½ per cent. to 5½ per cent., and holders were given a capitalised bonus of four fully paid preference shares for every eleven held.

6¼ PER CENT. DIVIDEND

"Things Might Have Been Worse" says Chairman

"The result of the year's working cannot fail to be as disappointing to the shareholders as it is to the directors, but it is due to circumstances brought about by the war and for what it is worth we accept the solace that—disapointed as we are—things might have been much worse."

These remarks were made by Ambrose O. Roberts, chairman of Llandudno Pier and Pavilion Company (North Wales) in proposing the adoption of the annual report and accounts at the 65th annual meeting.

The chairman added that the Pier Pavilion was in constant use for a period of thirty-nine weeks, as compared with a normal twelve to sixteen weeks.

"We have paid more by way of rates than the amount of profit to be distributed, whilst our payment in Income Tax exceeded the profit on the company's trading during the year," he stated.

The report was adopted and a dividend of 5¼ per cent. was declared. Aldreman Arthur Hewitt, retiring director, was re-elected.

Licences for a new kinema at Cleobury Mortimer have been granted to J. Parker, Jun., Gordon Street, Lozells, Birmingham.

DECORATIVE CRAFTS LTD.

H. F. Mara as Managing Director

H. F. Mara has been appointed managing director of Decorative Crafts, Ltd., of London and Birmingham, in succession to the late George S. Hall, whose death occurred shortly after Christmas.

Mr. Mara's experience dates from 1911, during which time he was with Maple and Co., Ltd. In the autumn of 1922 he relinquished that position to join Aldam Heaton and Co., Ltd. In 1928 the company merged with Ashby Tabb, of Liverpool, and Mr. Mara was appointed, in 1929, to the Dorchester Trust to supervise the furnishings and decorations of the Dorchester Hotel. After the completion of this work he was appointed West End manager of Heaton, Tabb and Co., Ltd. He is a Fellow of the Institute of British Decorators.

Decorative Crafts, Ltd., has been responsible for the decorations and curtains and sundry furnishings of the majority of Odeon theatres and has handled numerous camouflaging and blacking-out contracts.

DOVER RATING

Allowance in Lieu of Reduction

Dover Rating and Valuation Committee recently considered an application from the proprietors of the Rezent for a reduction in assessment from the present one of £1,452 gross and £1,207 rateable.

It was decided to deal with the matter by means of a temporary war allowance.

The licence of the Prince's, Wallgate, Wigan, has been transferred from Gerald Blake to **Miss Louisa Derbyshire**, who has been connected with the kinema for a number of years.

Company Notes and News

M. OF I. DEBENTURE ON ORTUS FILMS

NEW PRIVATE COMPANIES

Apollo (Northwich), Ltd.—Registered March 1. Capital, £100 in 100 shares of £1 each. Theatre and kinema proprietors, etc. The subscribers are: Wm. Roberts, "Craigmore," Blacko, Nelson, company director; Joseph S. Stoney, "Brooklyn," Norden, Rochdale, solicitor. Qualification, 25 shares. Secretary: W. Roberts. Solicitor: J. S. Stoney, 29, Drake Street, Rochdale. Registered office: "Craigmore," Blacko, Nelson, Lancs.

Ballet Productions, Ltd.—Registered March 12. Capital, £2,500 in 2,500 shares of £1 each. To promote ballets and musical and theatrical productions, etc. Solicitors: Kenneth Brown, Baker, Baker, Essex House, Essex Street, W.C.2.

Mail Airgraphs, Ltd. Registered March 1. Capital, £100 in 100 shares of £1 each. Photographers, kinematographers, etc. The subscribers (each with one share) are: Stanley C. Smyth, C.A., Whitehall Court, S.W.1; Saml. T. Loveday, "Copthorne," Ducks Hill, Northwood, Middx., section manager. Solicitor: A. D. Page, Kodak House, Kingsway, W.C.2.

Lecto Products, Ltd.—Registered March 18. Capital, £1,000 in 1,000 shares of £1 each. Objects: Manufacturers of and dealers in sound-recording and amplifying appliances, electrical acoustic and wireless apparatus, motor vehicles, cycles, photographic and kinematographic apparatus and accessories, toys, games, sports equipment, etc. The permanent directors are: Walter G. Hough, 1, Ferndeigh Road, Walsall, engineer; and Leslie J. Cozens, Grove Lodge, Colchester, incorporated accountant. Qualification: None required.

RECEIVERSHIPS (APPOINTMENT AND RELEASE)

Unity Films, Ltd., National House, 60/66, Wardour Street, W.1.—Archibald I. Todman, of Canada House, Norfolk Street, W.C.2, was appointed receiver on March 11, 1941, under powers contained in debenture dated June 23, 1939.

MORTGAGES AND CHARGES

Ortus Films, Ltd., 115, Chancery Lane, W.C.2.—(a) Debenture dated March 3, 1941, to secure all moneys due or to become due from the company to chargees (General Film Distributors, Ltd.). (The company is not at liberty to create any mortgage or charge in priority to or *pari passu* with the above except with the consent of the chargees, save that the company is at liberty to create and issue a debenture *pari passu* with this debenture in favour of H.M. Ministry of Information.) (b) Debenture of same date to secure all moneys due or to become due from the company to chargees (H.M. Ministry of Information). (The company is not at liberty to create any mortgage or charge in priority to or *pari passu* with the above debenture except with the consent of the chargees, save that the company is at liberty to create and issue a debenture *pari passu* with this debenture in favour of General Film Distributors, Ltd.)

Rickenya, Ltd., Arun Theatre, Arundel.—Mortgage on Regal, Horsebair Road, Banbury, dated February 25, 1941, to secure all moneys due or to become due from the company to Lloyds Bank, Ltd., not exceeding £6,000.

Odeon (Hamilton), Ltd., Henley House, Curzon Street, W.1. Particulars were filed on February 12, 1941, of £10,500 debentures authorised on November 19, 1940.

Odeon (East Ham), Ltd., Henley House, Curzon Street, W.1.—Particulars were filed on February 12, 1941, of £109,500 debentures authorised November 19, 1940.

Odeon (Hendon), Ltd., Henley House, Curzon Street, W.1.—Particulars were filed on February 12, 1941, of £109,500 debentures authorised November 19, 1940, charged on leasehold kinema and premises at Hendon.

Odeon (Motherwell), Ltd., Henley House, Curzon Street, W.1.—Particulars were filed on February 12, 1941, of £109,500 debentures authorised November 19, 1940.

Tamworth Theatres, Ltd., Palace Theatre, George Street, Tamworth, Staffs.—Debenture dated February 17, 1941, to secure all moneys due or to become due from the company to Barclays Bank, Ltd.

Savoy (Burnley), Ltd., 5, Grimshaw Street, Burnley.—Charge on freehold land at junction of Manchester Road and Red Lion Street, Burnley, with theatre and other buildings thereon, dated March 5, 1941, to secure £4,500. Holders: Richard Suttard, Ltd., Primrose Mill, Burnley.

Odeon (Eltham Hill), Ltd., Henley House, Curzon Street, W.1.—Particulars were filed on February 12, 1941, of £109,500 debentures authorised November 19, 1940, charged on leasehold kinema and car park at Eltham Hill, and the company's undertaking and other property, present and future, including uncalled capital, the whole amount being now issued. ("See also "Satisfactions.")

SATISFACTIONS

Odeon (Eltham Hill), Ltd., Henley House, Curzon Street, W.1.—Satisfaction in full on January 24, 1941, of mortgage dated May 12, 1938, and registered May 18, 1938. (See also "Mortgages and Charges.")

NAMES in the NEWS

CHANT JOINS G.-B.—LIVERPOOL CHANGES — WOMAN SUCCEEDS WOMAN MANAGER—NEW M-G-M REP. IN THE WEST

George Cowan, of Newcastle, well-known independent renter, delivered another address under the Ministry of Information auspices at a lunch of the South Shields Rotary Club. His subject was the United States of America, and he dealt exhaustively with the political events leading up to the Lease and Lend Bill.

A. Cole, for seven years manager of the Everton Palace (North Western Circuit), Liverpool, has joined the R.A.S.C. His successor at the Everton Palace is **W. Patterson**, who joined the Circuit about four months ago at the Embassy, Wallasey, where he received training under the guidance of N. Matthews, the manager. Mr. Patterson's engagement at the Embassy was his first in the kinema Trade.

General manager of the Grand, Trocadero, and Forum, Southport, since last July, **L. H. Chant** has joined Gaumont-British as manager of the Rialto, Liverpool. Mr. Chant went to Southport from the Savoy, Northampton, at the end of 1938 to open the Grand. When the proprietor of the Grand, took over the Trocadero and Forum in July last, he became general manager of the three theatres. Prior to his appointment at Northampton he was general manager of the Luxor, Eastbourne.

New manager of the Manchester Hippodrome is **G. H. Barrasford**, formerly at the Gaiety, Peter Street. At one time he was manager of the old Hippodrome in Oxford Street, Manchester, in the pre-Gaumont theatre days.

A. Franklin, for three years manager of the Rialto (G.B.), Liverpool, has joined the R.A.F. Before going to the Rialto he was assistant manager to W. A. Hockman, at the Gaumont, Manchester, for about 2½ years. He was manager of the Rivoli, Aigburth, Liverpool, for five years and was for a short time at the Corona, Crosby.

T. Mercer has relinquished the position of assistant manager at the Forum, Liverpool, to join the North-Western Circuit. He entered the kinema Trade nearly six months ago as assistant manager to R. F. Scott, at the Forum.

After having had charge of the Empire, Stirchley, since June last, **Miss Lilian Downes**, who was Birmingham's first wartime lady kinema manager, has just been transferred to the Crown, Ladywood.

Starting as cashier at the old Oxford, High Street, now the News Theatre, two years later she joined A.B.C. as secretary and cashier at the Palace, Summerhill Road. Seven years later she was transferred to a similar post at the Regal, Handsworth, while in April last year she became assistant manager at the Royalty, Harborne. Miss Downes is succeeded at the Stirchley Empire by **Miss Evelyn Pilgrim**.

Jack Lyons, who has been appointed West of England representative for M-G-M, is one of the best-known renting men in the territory, where he has represented both Warners and 20th Century-Fox. His whole career has been spent on the renting side of the business; as a lad he was at the London office of the old Vitagraph Co., and it was as representative of that firm that he came to the West Country some 21 years ago. During this long period in the West Country he has made a host of friends amongst exhibitors and is undoubtedly one of the most popular men on the renting side in the West.

MAX GAYTON

General Manager of the Plaza

LONG SHOW BUSINESS EXPERIENCE

Max Gayton has been appointed general manager of the Plaza Theatre, Piccadilly Circus, by Tony Reddin, director of the Paramount Theatres. Mr. Gayton has almost a life-long experience of show business in London. He managed the Savoy Theatre for Robert Courtneidge when he was 21. He was then the youngest theatre manager in London—and necessarily so, for the law will not recognise minors as managers.

In the past Mr. Gayton was general manager for the theatrical productions of Peter Haddon, Ltd., at Daly's, the Duke of York's and Saville Theatres. When Daly's was pulled down he took over the re-built Prince of Wales' Theatre, where he stayed for nearly four years, then moved from the east side of Piccadilly Circus to the south side to take up his new post at the crack Paramount show house.

Like many leading managers, Mr. Gayton has had footlight experience. When he was Henry Baynton's partner and general manager he also played Shakespearean parts and has appeared in several films, notably Alexander Korda's "Service for Ladies."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Hudson's Bay (20th Century-Fox)—American.	94 min. (U)	Paul Muni, Gene Tierney, Laird Cregar.	Period outdoor drama, describing the birth of the famous Canadian company. Story wide and authentic, Paul Muni's performance impressive, romantic asides popular and backgrounds thrilling and picturesque.	**Outstanding general booking. Great for the family.**
***Old Mother Riley's Ghosts (Anglo-American)—British.**	81 min. (U)	Arthur Lucan, Kitty McShane, John Stuart.	Farcical comedy describing the further domestic and slapstick adventures of Old Mother Riley. Great performance by star, excellent support, well up to standard for the series.	**Cast-iron comedy booking for the masses. Great for youngsters.**
***This Man is Dangerous (Pathe)—British.**	81 min. (A)	Jas. Mason, Mary Clare, Margaret Vyner.	Actionful crime melodrama, slickly adapted from one of David Hume's stories. Tale exciting, teamwork exuberant, action fast, and thrilling convincing.	**First-rate thriller for the crowd. Hardly suitable for youngsters.**
Victory (Paramount)—American.	78 min. (A)	Fredric March, Betty Field, Cedric Hardwicke.	Gripping period adventure melodrama, based on Joseph Conrad's famous novel. Story strong, love interest profound, characterisation excellent, atmosphere flawless and climax terrific.	**Excellent general booking. Not for juveniles.**
†Virginia (Paramount)—American.	109 min (U)	Madeleine Carroll, Fred MacMurray, Carolyn Lee.	Triangle drama, photographed in Technicolor, with a picturesque Virginia locale. Story interesting, romantic angle popular and cast competent. Technicolor photography superb.	**Very good general booking. Great for the family.**
You're Out of Luck... (Pathe)—American.	61 min. (A)	Frankie Darro, Mantan Moreland, Kay Sutton.	Murder mystery melodrama with lively comedy asides. Teamwork resourceful, action lively and climax exciting.	**Good two-feature programme booking. Nothing to harm youngsters.**

*** A British picture. † In Colour.**

REVIEWS FOR SHOWMEN

Hudson's Bay

Twentieth Century-Fox. American (U). Directed by Irving Pichel. Featuring Paul Muni, Gene Tierney and Laird Cregar. 8,513 feet. Release not fixed.

PERIOD outdoor drama, presenting at one and the same time a biography of Pierre Radisson, a French-Canadian, who in 1667 blazed the trail to the rich Hudson's Bay fur country, a description of the birth of the famous trading company and a portrait of English Court life in the days of Charles II.

Now and again the leading characters, with the exception of Paul Muni, are dwarfed by the magnitude of the theme and the vastness of its canvas, but occasional loss of human interest is considerably offset by the awe-inspiring picturesqueness of the Canadian settings, spectacular encounters, friendly and otherwise, with Indians, and colourful English historical and romantic asides. The prodigious film is three-dimensional in its documentary, historical and spectacular entertainment of purpose and powerful box-office address. Outstanding general booking.

Story.—Pierre Radisson, a French-Canadian trapper, and Gooseberry, his giant friend, appeal to the British Governor in Albany for funds to finance an expedition to the Hudson's Bay fur country. They are not only refused, but thrown into jail. Their cell-mate is Lord Crewe, an exile from England. They escape with Crewe, reach their goal and secure three hundred thousand pelts. They then decide to make for England.

Later, they receive unofficial backing for another expedition, and Gerald Hall, brother of Crewe's fiancée, Lady Barbara Hall, accompanies them. Gerald breaks all the rules by giving brandy to the Indians, and to save an uprising he is shot. When Radisson, Crewe and Gooseberry return they are sentenced to death by Charles II for their part in the execution of Gerald. Before sentence can be carried out Radisson tells the king that their execution will result in the Indians selling their furs to the French. They are reprieved, and the Hudson's Bay Company, with its Royal Charter, is born.

Acting.—Paul Muni draws clear and convincing character as the shrewd yet human Radisson. He also acquires a convincing French accent. His portrayal definitely stands out. Laird Cregar is excellent as the powerful, good humoured Gooseberry, and John Sutton is typically English as Crewe. Gene Tierney is a pretty Barbara.

Production.—The three principal facets of the plot—the drawing of Radisson's character with its courage, humanity and sense of justice; the physical, national and bureaucratic obstacles to the establishment of a fur industry in the primitive Hudson Bay country, and the romance of Crewe and Barbara encourage episodic development.

Paul Muni in the rôle of Radisson is the pivot, and through him perspective is adequately preserved. The film is a giant in stature. It is also a robust tribute to British foresight in colonisation. Its star values, to say nothing of its title, are terrific.

Points of Appeal.—Impressive, vigorous and actionful story, profound historical asides, popular romantic angle, fine performance by Muni, thrilling and picturesque spectacle, title and star values, and exploitation angles.

Victory

Paramount. American (A). Directed by John Cromwell. Featuring Fredric March, Betty Field and Cedric Hardwicke. 7,064 feet. Release not fixed.

GRIM, unhurried, yet gripping period adventure melodrama, based on Joseph Conrad's famous novel of a tropical island recluse who has his self-imposed solitude invaded by a young woman and three sinister crooks.

Its powerful and lofty conclusions, skilfully emphasised by clever acting—Fredric March, Betty Field, Cedric Hardwicke and Jerome Cowan never make a false step—its colourful and convincing atmosphere, and its vigorous and artistic direction, make strong and original entertainment of universal appeal. Excellent general booking.

Story.—Axel Heyst, a scapegoat of crooks, loses faith in human nature and lives the life of a recluse on an island in the East Indies. During one of his rare visits to a neighbouring island he saves Alma, a pretty pianist, from the unwelcome attentions of Schomberg, a lecherous hotel proprietor, and gives her sanctuary on his island home.

Schomberg's revenge is to direct Jones, an intellectual crook, Ricardo, Jones' cut-throat henchman, and Pedro, their giant half-wit servant, to the island, after first informing them that it contains Heyst's hidden wealth. Jones, who is a woman hater, is not informed that Alma is Heyst's guest. On their arrival, their game is obvious to Heyst, but, thanks mainly to Alma, who finds strength in her love for Heyst, the crooks meet their just deserts. At the same time Heyst regains his faith in human nature.

Acting.—Fredric March acts with power and conviction as the disillusioned and rehabilitated Heyst, Betty Field meets all demands in the difficult rôle of Alma, and Cedric Hardwicke, Jerome Cowan and Lionel Royce are effectively sinister as the crooks. Sig Rumann also registers.

Production.—The story is not hurriedly told, but its steady pace is in keeping; its types are tremendously convincing, and, equally important, atmosphere is brilliantly established. These factors result in stern entertainment that confirms the power of love to elevate human nature.

They also contribute to a grim catalogue of colourful, breath-taking macabre thrills. The climax is terrific. Star, author and title values are additional box-office equipment.

Points of Appeal.—Powerful story, clever direction, brilliant characterisation, effective atmosphere, strong human angle, breath-taking climax, great title and big star values.

This Man is Dangerous

Pathé. British (A). Directed by Lawrence Huntington. Featuring James Mason, Mary Clare and Margaret Vyner. 7,430 feet. Release not fixed.

ACTIONFUL crime melodrama, slickly adapted from one of David Hume's "Mick Cardby" detective stories. The tale is mainly concerned with the evil machinations of a Harley Street specialist. The action, which has little regard for credibility, covers the full gamut of lurid crime fiction, but its terror technique, put over with punch by its adequate cast, registers yet again. Cast-iron mass stuff. First-rate thriller for the crowd.

Story.—Mick Cardby, private detective son of Chief Inspector Cardby, of Scotland Yard, receives a professional visit from Lord Morne, a wealthy nobleman. It transpires that Morne's only daughter, Lena, has been kidnapped from a private nursing home and that big ransom money is demanded.

Mick and Mollie Bennett, his attractive secretary, immediately investigate, and they eventually discover that Sir Wallace Benson, a Harley Street specialist, and Moger and "The Matron," a couple of unscrupulous crooks, have taken possession of the nursing home and are holding Lena prisoner. The fur then begins to fly, but the inevitable and numerous attacks on Mick's life are abortive. In the end the crooks get their just deserts, Lena is restored to her father, and Mick and Mollie form a more permanent partnership.

Acting.—James Mason and Margaret Vyner make a resourceful team as Mick and Mollie; Mary Clare, Frederick Valk and, in a smaller measure, Anthony Holles are effective as the crooks; and Gordon McLeod has his moments as Chief Inspector Cardby. The support is adequate.

Production.—There are plenty of loopholes in the plot—for one thing the hero is as lucky as the crooks are clumsy—but it is not so much the story as its robust physical and technical interpretation that is responsible for hearty thriller entertainment. It gets away to a flying start and never calls a halt in its hectic gyrations round the suspicious nursing home until crime is paid for in full, youth is vindicated and romance triumphs.

The players appear to enjoy the lurid game, and their exuberant spirits are infectious. The film is good fun as well as a good thriller. Its exploitation angles are obvious.

Points of Appeal.—Exciting plot, fast action, good thrills, popular romantic and comedy asides, vigorous teamwork, hectic climax, good title, and first-rate selling angles.

You're Out of Luck

Pathé. American (A). Directed by Howard Bretherton. Featuring Frankie Darro, Mantan Moreland and Kay Sutton. 5,490 feet. Release not fixed

COMEDY crime drama, telling how a lift boy and his darkie buddy help to solve a double murder mystery and so pave the way to the reinstatement of the boy's demoted police lieutenant brother. The gangster element is definitely routine, but the asides, particularly the comedy, and eager and versatile teamwork more than redress balance. All told, the film is pocket entertainment with laughs and punch. Good two-feature programme booking.

Story.—Frankie O'Riley, lift-boy in a fashionable apartment building, and Jeff, his dusky buddy, witness the killing of Dayton, an associate of gamblers and crooks. Whitney, another guest, and Dayton were acquainted, and Tom, Frankie's police lieutenant brother, gets Frankie to keep an eye on Whitney. Whitney forces Burke, an unscrupulous gambler, to hand over sixty thousand dollars belonging to Dayton.

Whitney then gives the money to Frankie and instructs him to hand it on to Joyce, Dayton's sister. Later, Whitney is bumped off and the money is stolen. Tom is blamed and demoted. Frankie is certain that Burke and his gang were responsible. He trails them to an apartment and then calls Tom. Their round-up follows. At the fade-out Tom is reinstated.

Acting.—Frankie Darro contributes a lively performance, as Frankie, and Mantan Moreland is in good comedy form, as Jeff. Kay Sutton, Tristram Coffin, Richard Bond and Ralph Peters also register in direct support.

Production.—The story twists are a little mechanical—murder is an excuse for comedy rather than a contribution to thrills—but stereotyped as its roughstuff is, the play leaves little to chance. There is versatile humour to punctuate its thick-ear interludes, and eager teamwork to give it adequate momentum.

Moreover, its atmosphere is convincing and climax exciting. Its assets, together with its star values, indicate obvious mass and industrial appeal.

Points of Appeal.—Actionful story, versatile comedy relief, effective teamwork by Frankie Darro and Mantan Moreland, resourceful supporting cast, popular thrills, smooth action, convincing atmosphere and exciting climax.

Virginia

Paramount. American (U). Photographed in Technicolor. Directed by Edward H. Griffith. Featuring Madeleine Carroll, Fred MacMurray and Carolyn Lee. 9,797 feet. Release not fixed.

HERE we have a romantic drama of manners and customs, set in picturesque Virginia and photographed in Technicolor. The story depicts a clash between long-established tradition and modern inhibitions. The hero and heroine, smoothly played by Madeleine Carroll and Fred MacMurray, takes sides in circumstances that give point to the story. A clever juvenile performance by Carolyn Lee, a versatile supporting cast and authentic locale establish good background.

The glory of Technicolor, the star values and the compelling small child angle, outweigh the lethargic development. It is, if nothing else, an irresistible woman's picture. Very good popular booking.

Story.—"Charlie" Dunterry, a New York showgirl, inherits the house of her birth, a homestead in Virginia. She finds the place in a dilapidated condition, and decides to sell. Her neighbours are Stonewall Elliott, a typical young Southerner, and Norman Williams, a wealthy New Yorker. Elliott's influence on her is stronger than Norman's, and before long she begins to realise that she shares a great heritage.

She turns down a likely buyer and, with Elliott's help, puts her property on a paying basis. Elliott, who is separated from his wife, has a small child, Pretty. He and "Charlie" inevitably fall in love, but the knowledge of the wife stands between them, and misunderstandings aggravate their problems. However, Elliott's wife conveniently dies.

Acting.—Madeleine Carroll makes a very beautiful "Charlie," Fred MacMurray never makes a false step as the somewhat stolid Elliott, and Stirling Hayden is an attractive Norman. Carolyn Lee makes her presence felt, but is refreshingly free from precocity, as Pretty. Tom Rutherford and Marie Wilson are good, as a couple of Society inebriates.

Production.—The triangle story which, incidentally, is proof that the North and the South are still at loggerheads, and that both the Yanks and the Rebels can still dish it out and take it, liberally employs padding to show that tradition is a formidable factor in human relationship.

The very American trimmings, although frequently spectacular, are a little tiresome at times, but the film's colour—the Technicolor photography is superb—and its strong and insistent feminine interest, amplified by its compelling small child angle, will get it over in the majority of halls. Should doubts exist, star values can take care of them.

Points of Appeal.—Popular romantic angle, compelling small child angle, strong feminine interest, picturesque locale, neat dialogue, impeccable Technicolor photography, provocative title and box-office stars.

Old Mother Riley's Ghosts

Anglo-American. British (U). Directed by John Baxter. Featuring Arthur Lucan, Kitty McShane and John Stuart. 7,400 feet. Release not fixed.

FARCICAL comedy, featuring Arthur Lucan in his famous "Old Mother Riley" character, and describing her domestic and slapstick ups-and-downs during the course of which she loses her job, meets a young inventor, lives in a haunted castle, and eventually foils a gang of crooks.

Played with broad gusto by the entire cast, and obviously geared to popular tastes, this is a cast-iron comedy booking for the masses.

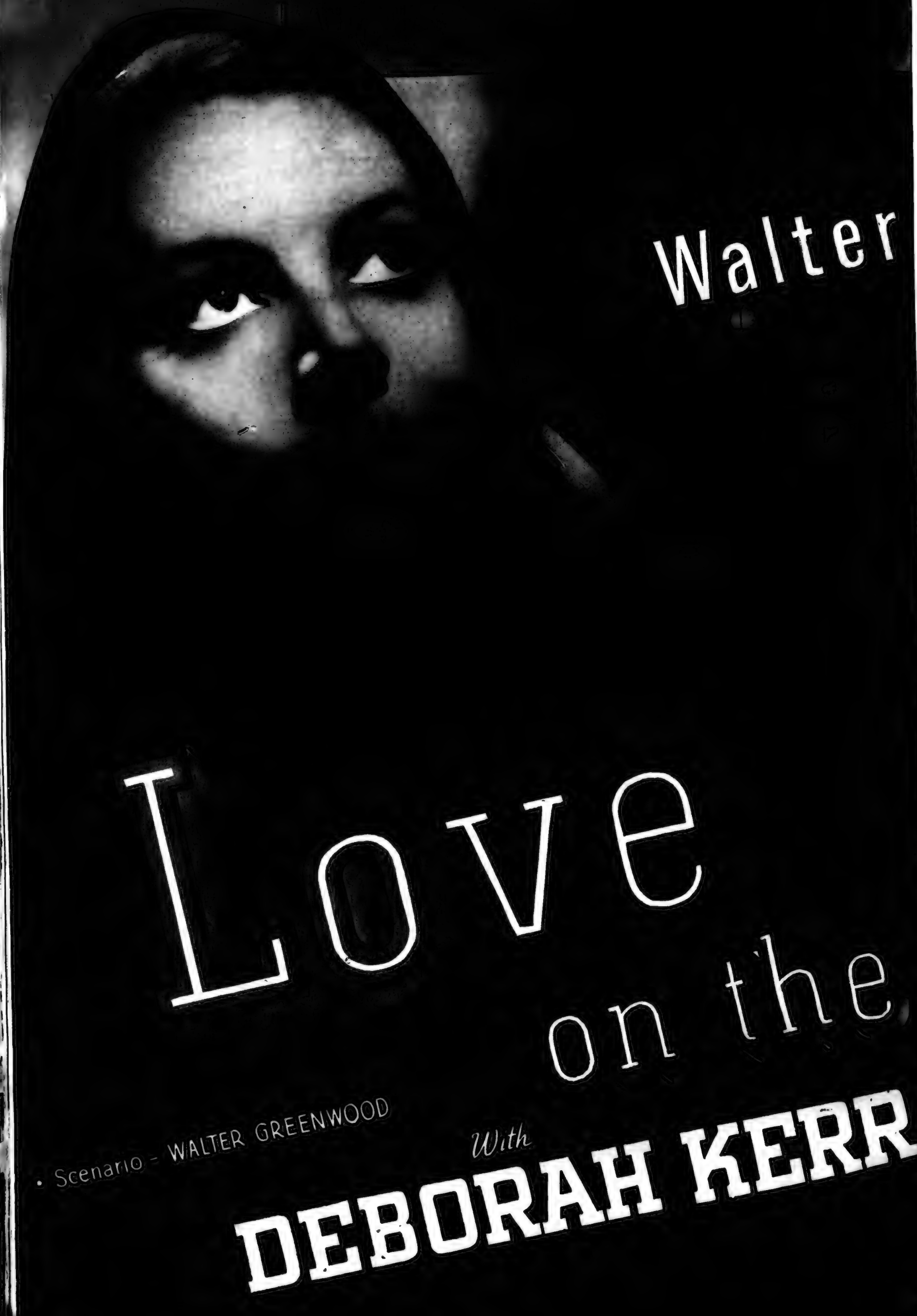
Story.—John Cartwright, son of a successful business man, wants to become an inventor, but his father considers him merely lazy. So John leaves home to make good on his own. He meets Mother Riley, the charwoman at his father's offices, who has been sacked that morning. She takes him home with her. John combines with a fellow-lodger, Jim, in an effort to perfect his invention. Both Jim and Kitty, Mother Riley's daughter, find themselves out of work, and Kitty goes for help to the elder Cartwright's manager, Warrender, asking him to put up money to continue with the invention.

Warrender, who is double-crossing his employer, arranges for Mother Riley to be told that she has inherited a lonely castle in Scotland. The Riley household move to the castle, and Warrender plagues them with ghosts and apparitions to give him a chance to steal their invention. But Mother Riley defeats him and everything ends happily, with John reinstated in his father's favour and on the point of marrying Kitty.

Acting.—Arthur Lucan scores heavily as Mother Riley, putting over his comic dialogue and slapstick with great punch and good humour; he is ably supported by Kitty McShane as Kitty and John Stuart as John. Further good work comes from Peter Gawthorne, Bromley Davenport, Ben Williams and John Laurie.

Production.—The film is convincingly mounted, the castle settings being particularly imposing and convincing; while the direction has rightly aimed at big, popular laugh effects and scorned subtlety. The story is more than familiar in outline and not altogether novel in incident, but here the play is not the thing—it is the star who counts. Arthur Lucan is given every opportunity to shine, even to the extent of playing a dual rôle towards the end. The picture is definitely in line for as big a mass success as its predecessors in this popular series.

Points of Appeal.—Broad, hearty comedy, great performance by the star, excellent support, and obvious title appeal.


Walter
Love
on the
• Scenario - WALTER GREENWOOD
With
DEBORAH KERR

FORMER DESOLATIONS
"... OF MANY GENERATIONS"

Greenwood's

'Dole'

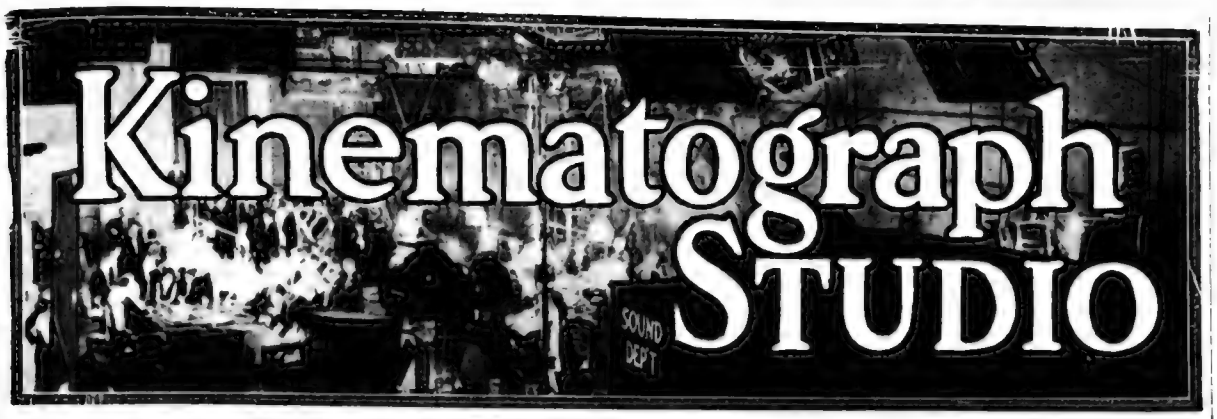
CLIFFORD EVANS

JOYCE HOWARD
FRANK CELLIER
MAIRE O'NEILL
BROMLEY DAVENPORT
PETER GAWTHORNE

TRADE SHOW
Wednesday, April 2
PHŒNIX THEATRE
at 2.30 p.m.

"LOVE ON THE DOLE"

Scenes from the British National screen version of Walter Greenwood's famous novel LOVE ON THE DOLE, which Anglo American will Trade show on Wednesday, April 2, at 2.30 p.m., at the Phœnix Theatre. Deborah Kerr and Clifford Evans are starred



R.R.B.
The Studio Lighting Specialists
R. R. BEARD LTD.
10, Trafalgar Avenue, S.E.15.
'Grams: Biojector, Peck, London.
'Phone: Rodney 3136.

"ALL THIS AND BEVIN TOO!"

Our Studios a National Asset—Let the Cabinet Decide

By P. L. MANNOCK

SUPPOSING that all our flesh-and-blood theatres were presenting American plays. Supposing that the only exceptions in the shape of British drama were patriotic boosts of our fighting Services and theatrical inspirations based on current gallant efforts of our nation, in and out of uniform. Could it be fairly said that the lustre of the national drama was being in any way preserved? Would there not be an outcry from all who cherish this land's heritage of the footlights?

I put these questions rhetorically because British screen expression is tending under war stress to resolve itself into something very much akin. Analogies are often dangerous, but it is a fact that the direct propagandist side of the screen—an invaluable thing as such—is being largely carried on at the expense of the normal entertainment side. No one wants to curtail it; quite the reverse. But the prospect of the public's coming to identify British films with frank fighting propaganda exclusively is very far from satisfactory.

* * *

IT is, therefore, very gratifying to find that the Ministry of Information itself recognises this. Mr. Duff Cooper is happily one of those who take the wide view. He is plainly convinced, not only that every good British picture is good propaganda, but also that the most subtle and penetrating form of propaganda is that which is unavowed and indirect. Here is an enlightened and powerful friend of the British producer, compelled to divert technicians into direct national service through the screen, yet far-seeing enough to plead for the preservation of the British entertainment film of commerce.

* * *

YET film production's continuance in this country is, at the time of writing, an unsettled issue—though the outlook is far less gloomy than of late. For this we have to thank the Industry's own vigorous spokesmen—and the Industry's friends, including the Press. Considerable publicity has been given to the British studio's case, and commentators have struck the right note in raising the deeper significance of what virtual extinction would mean.

It would be more than regrettable if the matter resolved itself into the conflicting claims of more than one Government department. We may feel confident that Mr. Bevin's claims on the man-power of the country will be guided at all points by the value to the nation of the industries from which more and more men—and women—are to be drawn.

* * *

FOR this reason it is vital, in my opinion, that the salvation of our studios shall be achieved by nothing short of a Cabinet decision. Any half-and-half policy will only leave everyone concerned more in the air than ever; and there is a real danger that this may be the result of any mere adjustment of two sets of official views. Ministers naturally concentrate on the needs of their own Ministries. The future of our films is too important to be the occasion of any variance of departmental opinion. It is a matter of State policy, and not a matter of an extra battalion or a mouthpiece of Bloomsbury. Let Downing Street tell us our fate.

* * *

LET me recall a page in the history of German film production. To-day it is simply a part of the Nazi fighting machine, and, indeed, has been so for years. All observers will agree that with its subservience to State control its artistic progress disappeared, almost overnight. But during the last war it was not so. While British studios languished, Germany developed a brilliant technique with wonderful artists of all kinds, and from 1919 onwards enriched the screen with the result. Most of those responsible are now exiles; but they have left their mark by a wealth of screen art and genius which had its birth and impetus in war time, when it was allowed freedom to operate.

Indeed, it is not too much to say that the suppression of free German film art was one of Hitler's big blunders. It helped to cut off the German nation from the rest of the world in spirit and interchange of ideas, especially from Britain, which was at one time vitally interested in practical experiments of Anglo-German film co-operation; and even from America, concerned in other ventures in Berlin and Munich studios. The lesson is plain.

* * *

NOTHING could more eloquently prove the worthiness of British films to-day than the courageous production plans now afoot, involving the spending of over £1,000,000. These are no vague promises by promoters, but tangible programmes of announced subjects to be made by qualified, experienced producers, and backed by British and American distribution.

I do not believe that the Government can find it in its heart to destroy these plans and what they represent. The studio industry has faith in itself, and the gain by its strangulation would be infinitesimal compared with that to be realised by its maintenance

"Ships With Wings"

AIRCRAFT CARRIER LAUNCHED AT EALING

The Ealing Fleet Air Arm film, "Ships With Wings," is now well under way, with Sergei Nolbandov directing and Michael producing. Highlights of the first week's shooting was the launching of the aircraft carrier which is featured throughout the film, with Leslie Banks, Basil Sydney, Jane Baxter, Hugh Burden and Charles Mortimer taking part in the sequence.

The carrier, called the *Invincible* in the film, represents the first aircraft carrier to be built in this country. The launching provides the opportunity for introducing the main theme of the whole film—Fairfax's (Basil Sydney) implicit belief in the future of the Fleet Air Arm as a striking force, as opposed to Weatherby's (Leslie Banks) cynical outlook.

The ceremonial launching was in the hands of Jane Baxter, as the Admiral's daughter Celia. Indeed, "Ships with Wings" provides a striking combination of star names and chances for comparative newcomers. John Clements tops the cast, with such well-known names as Edward Chapman, Michael Wilding, Morland Graham, Frank Cellier, Hay Petrie, John Stuart and John Laurie. Michael Rennie has his biggest screen chance yet as one of the trio of friends (John Clements and Michael Wilding are the other two) in the story. A few years ago he was under contract to Michael Balcon at G.-B., playing small parts and standing-in for Robert Young and John Loder. Now, after some considerable time in repertory, he has returned to Michael Balcon as a leading man.

Another comparatively unknown screen name is that of Hugh Burden, whose first week's shooting has already justified the studio's hopes in him as Leslie Banks' son in "Ships With Wings."

E. V. H. Emmett, famous G.-B. news commentator at work

Commentating a News Reel

HOW "TED" EMMETT WORKS

TO possess a voice that reaches and is recognised and welcomed by 8,000,000 people a week is the boast of E. V. H. Emmett, commentator of the Gaumont-British News.

Thirty-nine cool, unruffled, he handles a job that is no sinecure; splits his week into three-day sessions with a boiling point on Tuesdays and Fridays.

Once an insurance man, then journalist, he has now for close on ten years been the voice of the G.-B. News. From cutting-room assistant with the old Gaumont Sound News at Lime Grove, Emmett stepped up into commentary circles in 1931 with his initial coverage of Queen Mary viewing toys in a Walthamstow factory.

Ten years of talking into a cold mike, of vocally high-lighting Grand Nationals, Derbys, earthquakes, boat races, weddings and disasters, brings Ted Emmett to-day to the newsreel "headache" of the age, the careful commentary on war.

The Week's Work

There is not much let-up on Emmett's week. In his office on a Monday, in a white-brick pinnacle 100 feet above the ground at Shepherd's Bush Studios, he makes a check on the ever incoming supply of newsreel items. Viewing later the selection of material which will compose the Thursday issue, he and the cutters plan the rough lay-out and his commentary is mapped out.

By Tuesday the items are allocated, though the stream of fresh material is still arriving till within an hour of the dead-line recording time. Release from censorship of a "smash" item may call for last-minute insertion even as Emmett goes into his commentary.

Working alongside his cutter, selecting his shots as they flash in negative through the small frame of the Editola, Emmett spaces his speech-to-come, jots down title headings.

Recording Sound on the Track

Meantime, the reel has been assembled, the music and effects tracks are ready. Contrary to popular belief, Emmett sees no picture when he records. Save for the music track, he looks into a blank screen whilst he denounces dictators and vividly depicts in words the heroism of the Libyan campaign.

Behind him in the monitor room, recordists dub his speech with music and effects on to the new track. Faintly Emmett hears the title music playing in, sees on the music track his own private greasepaint marks with which he cues himself in. He has invented greasepaint code marks which tell him to pause, even though he can't see what he's pausing for. Through the glass panel the recordists see him signal them with his hand, signing to fade out or bring up their music or gunfire. Speed of newsreel production may call for Emmett to record his commentary on something he has never seen; the picture, sometimes held up, being cut to it afterwards.

Wednesdays brings a breathing space, time for office routine, time for check on arrivals of U.S.A. shipments before his production session begins over again.

The Censor's Cold Breath

Censorship clamps a damper on enthusiasm. The need for skill remains as such cutting to 750 feet of 8,000 feet of Tobruk or 3,000 feet of Lofoten Islands, but the kick is gone.

It is galling to see negative shipments arrive at the studio from foreign fronts and denied to him because of the Secrecy Act, developed under Bond and hustled to one of the three censors to await return at their pleasure.

With the print to the censor goes also the cameraman's "dope sheets"; written comments on what the reel depicts. Even when the print is finally returned, Emmett's commentary comes under censorship and must be read over the phone to the authorities prior to recording.

Cameramen's dope sheets contain phonetic spelling of personages on the accompanying film. Emmett also checks with secretaries over names of personalities in the news; may, if stymied, run a sound track of a previous event where the name of the celebrity has been uttered in public.

War items bring pitfalls to commentating and to cutting. The commentator must remember that, though he wouldn't say "Southampton," an obviously recognisable landmark of that city must not appear on the screen. Even a comment on a tank's number could bring Fifth Column repercussions.

The Lively Touch

Emmett's humour is common-sense fun. He likes to keep the "common touch," likes to speak for the man-in-the-street. He decries speaking too fast, would rather delete a passage than hasten a commentary. He keeps the tempo of his commentary in key with the tempo of what is on the screen.

Of his own voice to-day he is the sternest critic, is invariably disappointed with it in kinemas, though his wife doesn't mind hearing it wherever she goes.

Thus to-day goes Ted Emmett working to bi-weekly fever pitch, dissecting the meat of war from a mile of celluloid, spicing it with selected speech and, despite those censors, still emphatically presenting the World to the World.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA"
"MOY-OMNIA"
ERNEST · F · MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

BOOSTING THE LATENT IMAGE

Full Details of the Fogging Process

By T. Thorne Baker, F.Inst.P., A.M.I.E.E., F.R.P.S.

IN spite of the fact that emulsions are now obtainable having speeds immensely superior to those of a few years ago, the "little extra bit" still acts as bait for the photographic researcher. Not long ago speculation was rife as to the possible uses of hypersensitising with mercury vapour, the effect of which could be applied to kine film before or *after* exposure. A mysterious, somewhat elusive effect that was actually used in the processing of American newsreels died a sudden death when Agfa made the historic jump in film stock speed which won for them the award of the Academy of Motion Picture Sciences.

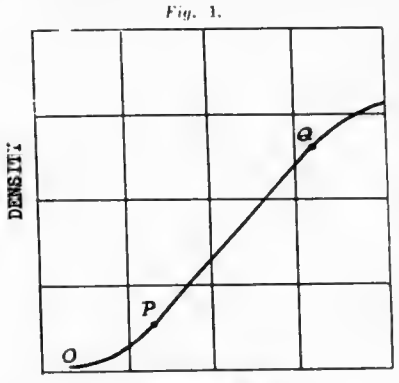
Measuring Sensitivity

John Alfred Ojerholm, of Olympic Kinematograph Laboratories, has been for some time using a method of hypersensitising after exposure—if such it may be termed which is of very real practical advantage. Its full effects may be seen shortly in the forthcoming production, "Once a Crook," the photographic quality of which must be seen to be appreciated. There were times—long years ago—when the old wet collodion workers would strike a match and make a circular motion with it over the coated plate, before exposure in the camera, to give it an initial fogging which was supposed to help materially in exposure. If we imagine that the least possible exposure needed to overcome the inertia of the emulsion is X, then X plus anything more in the way of exposure, however small, will give a visible tone, so if X is given by an auxiliary fogging such as the lighted match, the darkest shadows will add a visible tone which otherwise might have been insufficient to overcome the inertia and might therefore not have registered at all.

More Detail in Shadow

Mr. Ojerholm's reasoning, on the other hand, is that in a normal kine exposure, the highlights are usually perfectly exposed, but the lowest shadows are bound to lie on the foot of the characteristic curve of the emulsion and to be therefore outside its brightness range. If we take a typical characteristic curve (Fig. 1), we find a straight line portion which represents the *latitude*, limited by the points P and Q. In this range perfect gradation is recorded.

Fig. 1.



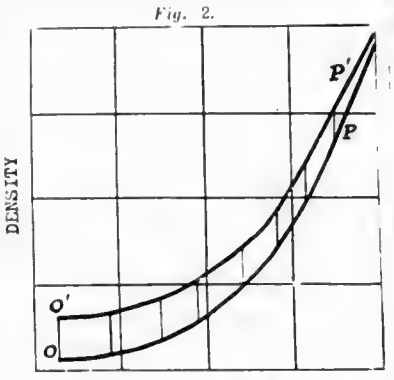
density, log exposure being constant. But in the lowest light intensities, recorded in the foot OP, the rise in density for increments in log exposure are too small relatively, and detail is insufficiently registered.

In Fig. 2 the foot portion of the curve has been greatly enlarged, and assuming the Ojerholm treatment merely *adds* density let us see what the effect of the pre-development exposure is. By adding equal + *exposures* from O to P, the lowest shadows are reinforced to the maximum extent, and as the light intensities increase towards P, the added densities have less relative effect. The sum total is thus indicated by the new foot O'P' while the middle and higher densities, being great compared with the *added* density, are substantially unaltered. The result is thus to provide added shadow detail in a "fully exposed" motion picture, thereby increasing the tone range and improving what might be termed the "effective latitude" of the emulsion.

Quick Treatment

The hypersensitisation of the latent image produced at high intensity by a subsequent low intensity fogging exposure has apparently been noticed for some three years in the Dupont Film Corporation organisation, and Dr. V. B. Sease's disclosure and the recent communication from the Ilford, Ltd., research laboratories was discussed in a recent issue of KINE. To what extent the fogging given by Ojerholm partakes of hypersensitisation, as apart from actual addition to the camera image of overall fog, is not clear, but the technique probably embodies the two things, at least to some extent. The Dupont hypersensitisation involves essentially a long exposure (thirty minutes to one hour) to a low intensity light to get the best results, which may be many times the threshold speed, whereas the Ojerholm process requires *quick* exposures, as it deals with long lengths of film immediately prior to entry into the developing tanks or tubes.

Fig. 2.



Adjusting Light to Needs

The film, after exposure in the camera but, of course, before development, is exposed to a controlled amount of light by passing it through an exposing station which forms an integral part of the developing plant. The intensity of the light can be adjusted by means of a variable resistance, or by varying the distance of the light source from the film. The exact amount of fogging exposure is determined for each individual batch of film by means of sensitometric tests, and once determined, is given to that batch throughout irrespective of the character of the shots to be developed. The chamber containing the exposing lamp (and incidentally a diffusing glass and colour filter) is fitted with a photo-electric cell with which the light intensity can be checked from time to time.

The chamber is fixed on the frame of the developing machine and the film is led horizontally by guide rollers so as to pass directly under the window of the exposure station. The amount of fogging exposure may, of course, have to be varied with alterations in the speed of travel of the film through the developing bath. Thus when changing the time of immersion for a different gamma an accommodating change in exposure may be necessitated. The exact amount of fogging is of vital importance, and cannot be disclosed.

A Remarkable Improvement

A number of shots projected on the screen showed very clearly the advantage of the new technique, which, by the way, is now being used for all negative film stock developed at Olympic, including newsreels. The added detail and improvement in gradation in the shadows is quite remarkable; sound blacks become "alive" and show both modelling and texture which give a greatly improved pictorial quality; dead blacks are absent (as, of course, they should be), and the extension of the tone range is definitely appreciable. As already intimated, the Ojerholm process is not intended to double the speed of the film—the intrinsic speed of modern film stock is all-sufficient. But by building up shadow detail and producing a differentiation in the "blacks," usually lacking in the projected picture, an extension of the gradation at the lower end of the scale has been secured, while retaining full contrast and brilliance.

A principal feature of the method is that it involves no added item in processing, merely the addition of the exposure station to the machine, and attention to light intensity each time a new batch of film stock is handled.

For Studio and Laboratory equipment
Cameras, Tripods, Printing, Processing plant and for the solution of any technical problem concerning
the name that matters is
Vinten

SOSKIN BUSY CASTING

David Niven's Leading Lady

Paul Soskin, who received unstinted praise for his brilliant casting of "Quiet Wedding," is now engaged in casting the many important rôles in his new film, "Soldiers in Fleet Street," the story of the British people in the historic years since Munich, as seen through the eyes of Fleet Street.

Soskin, who, as already announced, scooped David Niven to star, is particularly seeking a new leading lady, and the importance of this rôle opposite Niven, even to an established actress, need not be stressed.

"Soldiers in Fleet Street," which is naturally only a working title, is already in script form, and Soskin is busy with the triple task of casting, script supervision, and the formation of his new suite, details of which are promised quite soon.

"SHIPS WITH WINGS"

Production Credits

Producer, Michael Balcon; director, Sergei Nolbandov; lighting, Mutz Greenbaum; operator, Cecil Cooney; production manager, John Croydon; unit production manager, Hal Mason; assistant director, Ronald Brantford; art director, Wilfrid Shingleton; sound recording, Eric Williams; make-up, Tom Shenton; hairdressing, Betty Baugh; stills, Wilfrid Newton.

The RKO-Radio production, "Dangerous Moonlight," made at Denham, now in final stages of editing, will, so KINE understand, show Sally Gray as a new star.

Deborah Kerr who is starring the British National production PENN OF PENNSYLVANIA, now on the floor at Rock's. This is Deborah Kerr's second British National star role, her first was in "Love on the Dole"

R.A.F. Release "Stinker"

"AY THANG YEW" IN PRODUCTION AT SHEPHERDS BUSH

Once again the Air Force demonstrate their co-operative spirit, this time by the release of Richard (Stinker) Murdoch to play opposite Arthur Askey in their latest film, "Ay Thang Yew," at Shepherd's Bush. By the time this appears in print Stinker will have spent his first day on the set, and this latest G.B.-Gainsborough picture, directed by Marcel Varnel, will be under way.

Of all the Services the R.A.F. grant facilities with greater fairness and will go to great lengths in their efforts to co-operate generally, both by the release of artistes and assistance to camera crews on pictures requiring flying backgrounds. This, in spite of heavy operational duties undertaken by the R.A.F.

Last week the final setting of "Cottage to Let" was an exceedingly fine reproduction of the old mill situated on the side of a loch in Scotland. This model, built in a studio workshop, occupied three-quarters of stage 6, and in viewing it through the camera prior to the shot being undertaken, I noticed the remarkable naturalness of the model trees which gave authentic touch to this large model. With the queer freakishness of the film world this large model was required for one shot, showing the approach of two cars in one of the dramatic highlights of the picture.

As most of the artistes and crew working at the Gaumont studios stay there each night, the words "Cottage to Let" were hung on each of the dormitory doors by some wag at the end of the picture. Arthur Askey, not to be outdone, stuck up the notice, reading "Sold, Ay Thang Yew," which effectively silenced any further comments. The funniest sight that the KINE has seen at the studios is that of Maurice Ostrer paying his 2d. club fee to see a picture in his own theatre.

"FIRST OF THE FEW"

Script Progressing of Spitfire Epic

The production of "The First of the Few" by British Aviation Pictures, from the original story by Henry C. James, and scripted in collaboration with the author by Miles Malleson, will mark a new milestone in the history of the kinema, because there is no greater real-life romance of this convulsed century of war, armistice and war than that of "R. J." Mitchell, the English genius who created the Spitfires.

Spitfire is a name that has re-echoed its glory across the seven seas, and from the far corners of the five continents the glory of an achievement without precedent or parallel in the ancient or modern history of battle; a name that has been the watchword of the English-speaking peoples ever since that sunny September afternoon when the mite of the R.A.F. was flung into the arena of the air against the might of the Luft waffe, and won the Battle of Britain, the greatest battle for survival ever known, and beyond comparison with any of the decisive battles of history.

"The First of the Few" is claimed to be the most inspiring film yet conceived by any producer, and the production of such a film at this time cannot be measured in mere terms of commercial enterprise. Rather, and as well, it is a work of the greatest possible value to the national effort, because of its inspiring theme, and the inspiration and encouragement it will afford to every man and woman engaged in the war effort.

VICAR'S WORD FOR S.O.

The Rev. J. E. Lee, Vicar of St. Paul's, Darlington, writing in his parish magazine, says:—

"We have heard, though I see no reason for the least alarm, that theatres and kinemas are to be allowed to open on Sundays. Frankly, I think this will do more good than harm."

D. and P. Chiefs Sponsor Production

"STEEL SARABAND"

A War Industrial Romance

CULMINATING many months of research work is the announcement that Henry Boot and J. A. Rank will sponsor a production at Denham with the title "Steel Saraband," to be directed by Norman Walker.

The idea has long been in the mind of Henry Boot, and was induced by a remarkable documentary film on steel made in America in Technicolor. When the production was planned it was anticipated that "Steel Saraband" would also be in Technicolor, but owing to war time exigencies it will be a black-and-white picture.

Based on the romance of steel, with a background of the great steel mills of the midland industrial area, and the huge smelting furnaces of the north, Henry Boot informed the KINE some months ago that he wished to include the industrial life of Birmingham in the film and a graphic picture of the husky British workmen, who daily handle the mighty hunks of red-hot steel, guiding it beneath the giant drop hammers that shape these 30-ton masses of metal as easily as a child shapes plasticine.

Spencer M. Reis, a director of D. and P. studios and son-in-law of Henry Boot, will take an active interest in the production, with Jimmy Sloan as producer.

No cameraman has yet been assigned, but it is anticipated preliminary location shots will be made early next month.

"49TH PARALLEL"

Leslie Howard Takes Up Role

Having completed work on his production, "Pimpernel Smith," at Denham, in which he also appeared and directed, Leslie Howard has transferred to the "49th Parallel" set to portray the rôle of Philip Armstrong Scott.

The background for this sequence is a reconstruction of part of a Canadian forest. Leslie Howard, as a wealthy dilettante, lives among the Red Indians. Two Nazi U-boat men (Eric Portman and John Chandon) stumble into his wild habitation while escaping from the Canadian Mounted Police. He affords them hospitality in his huge tepee, which is filled with books on poetry and modern paintings, and philosophises to them on the folly of war and of mankind.

They bath in a canvas bathroom which is fixed up in his encampment, and then with true German brutality sneer at him when they discover that the water has been heated by Indians, and have nothing but contempt for the behaviour of their host. Eventually they assault him, steal money and clothes and make a get-away, leaving him tied up in his own tepee.

Michael Powell, working on the above scene, had a visit from Douglas Moodie, who recorded part of the sequence for his new radio feature, "Picture Reporter." To facilitate matters, Powell arranged for the dialogue and linking commentary to be recorded by the sound department and then handed over to Moodie. A suggestion emanating from the KINE, has been included in the feature—namely, that the continuity girl (Betty Curtiss) should be allowed to give some of her impressions of her 20,000-mile trip in Canada with the location unit.

Further extracts from films in production are planned by Douglas Moodie for inclusion in this new and popular radio fare.

SHIP SCENES SHOT AT ROCK

"Penn of Pennsylvania"

Work on British National's newest subject "Penn of Pennsylvania" is now well ahead and during the early part of the week Lance Comfort has been directing scenes aboard the ship "Welcome," the vessel in which Penn and his Quakers sailed for Pennsylvania. The set is probably the biggest yet staged at the Rock studios and was designed by Holmes Paul, art director on the film.

A section of the ship is shown lying alongside the quay just prior to her departure. Other scenes will be taken on board and in the cabins.

Dicky Vernon is producing this subject, the script of which is by T. de Grunwald. Deborah Kerr and Clifford Evans are the stars.

NEW WAR DAMAGE BILL

Real property—buildings and land—which receives damage due to enemy action is to be administered by a new Governmental body—the War Damage Commission under the War Damage Bill which is expected to become law this week.

Announcements of the personnel of the Commission will shortly be announced.

The Bill is in two parts—Part I, which deals with real property, and Part II, which relates to movable property. This section covers three types of property: (1) businesses, (2) farmers, (3) householders and owners of private chattels.

This part will be administered by the Board of Trade, which is setting up an insurance department to deal with all insurance work arising from the War Damage Bill. Policies will be obtainable through brokers or insurance companies.

Sunday Opening

REBUFF FOR STOCKPORT EXHIBITORS

Sunday Concerts Turned Down

APPEAL TO THE MILITARY?

STOCKPORT exhibitors failed to obtain a favourable decision when they made a collective application to the local magistrates for Sunday music and dancing licences.

Decision

Ernest Barlow, who presented the exhibitors' case, said it was proposed to operate between the hours of 3 and 5.30 p.m. and 7 to 10 p.m. This had nothing to do with Sunday film shows, which, of course, was an issue for the Town Council. If the application was granted, Sunday concerts would be organised, the programmes for which would be submitted to the Chief Constable for his approval. There were only about five kinemas in Stockport which had facilities for the holding of concerts.

A. E. Wright (Plaza), chairman of Stockport Cinematograph Exhibitors' Association, said the Association unanimously supported the application. Guarantees of reasonable conditions for the staff were given and the employees had expressed willingness to work under the conditions proposed.

There was strong opposition by representatives of religious organisations. One witness said that the ministers and clergy would be pleased to place all their facilities at the disposal of men in the fighting Services. They had offered their help, but it had never been accepted.

Commenting upon the Stockport magistrates' refusal, Wally Baker, of the Empress, Stockport, said that before long Stockport will be surrounded by areas in which Sunday opening was permitted, and that would mean the dispersal of money that ought to be spent in the town.

It would not be a matter of surprise if application is made by the competent military commander for the area to the Town Council for Sunday opening facilities.

NORTH WALES CHURCHES' PROTESTS GROW

The past week has witnessed a marked spread in the volume of protests which are being sent to the Government and other representative bodies against the Sunday opening proposals. In all instances the protests have been organised by Nonconformist religious organisations, and to those which have already been sent from Anglesey and Flintshire is now added the further objection of the Arvon C.M. Presbytery, Caernarvon, who claim to represent the opinion of 15,000 people in the county, and who declare they are "resolved to do all in their power to prevent this attempt to desecrate the Lord's Day."

LYDD PERMISSION

Lydd Town Council have granted Sunday opening to W. E. McCormack in respect of the Cinema, on condition that a sum of £2 10s. shall be paid for allocation to charity for the first three months. At the end of that period the position will be reviewed in the light of conditions then existing.

The L.D.O.S. are to ask Bristol M.P.s to use their votes and influence against the proposal to open theatres and music-halls on Sundays.

Smethwick Licensing Justices have granted the applications of the licensees of six kinemas in the borough for the hours of Sunday entertainment to be from 3.30 p.m. to 8.30 p.m.

Rugeley R.D.C. have decided to apply for a Home Office Order for the opening of kinemas on Sundays. It was reported at the meeting of the council by the Clerk (A. Evans) that no representations or objections had been received.

Falmouth Council has instructed the Town Clerk to make an application for an Order for the Sunday opening of kinemas.

Exhibitors of Bolton held a meeting a few days ago and decided unanimously to make application for the Sunday opening of kinemas.

Bolton kinema managers are applying for permission to open kinemas on Sunday in the interests of war and other workers.

"CHEERS FOR MISS BISHOP"

American Enthusiasm

A cable to United Artists describes American reaction to Richard A. Rowland's production, "Cheers for Miss Bishop," ranking it with the biggest and most important pictures of this or any other year.

Eminent American author, Irvin S. Cobb, declares: "Cheers for Miss Bishop" is, in my opinion, the greatest picture since "The Birth of a Nation."

Louella O. Parsons, noted screen columnist, hails it as "One of the greatest ever made in Hollywood. So touching, it tears at your heart strings."

Edwin Schallert, critic of the *Los Angeles Times*, says: "Martha Scott offers a performance that certainly merits academy attention. And *Film Daily* devotes an entire column to Richard Rowland, the veteran producer, for ringing the bell with his very first production for United Artists release.

"Cheers for Miss Bishop" will shortly be released in this country.

Martha Scott in CHEERS FOR MISS BISHOP, Richard A. Rowland's first production for United Artists release.

Charity Demand Increased by 50 per cent.

NORTHUMBERLAND EXHIBITORS' PROTEST

To the dismay of exhibitors in the Hexham, Prudhoe, Mickley and Haydon Bridge districts, Hexham Justices have decided to increase the charity "contribution" of Sunday kinemas by 50 per cent. The Chairman (John Charlton) intimated that this was a temporary war measure!

Last week the exhibitors involved held a meeting and decided to instruct the branch secretary to forward "a strong protest" against this form of extortion. He was also instructed to make a claim for the inclusion of the Benevolent Fund in the list of principal beneficiaries.

In complaining of the manifest injustices of this system, and in emphasing the misnomer of terming such extortions as "charity" and "contributions," the members, of course, merely made afresh the case for the removal of kinema licensing powers from local authorities.

ASHTON-UNDER-LYNE DISCUSSIONS

£500 Offered for Charity

Since the decision of the Ashton-under-Lyne magistrates recently to permit Sunday opening, subject to 10 per cent. of the gross takings being allocated to charities, the position has been considered by exhibitors.

It will be recalled that when the application was made they offered a contribution of £400. This sum will be increased to £500 when a further application is made to the Licensing Justices, who will be asked to consider rescinding the 10 per cent. clause.

The Justices will also be asked to reconsider the hours which they fixed from 6.30 to 9.30 p.m. The point is to be made that exhibitors may find it desirable, in view of war conditions, to hold afternoon performances next winter.

Permission was given by the magistrates for Sunday opening to commence as from April 6, but it is possible that kinemas will not open on Sundays until the above points have been placed before the magistrates.

YARMOUTH RATE FIXED

Yarmouth Watch Committee has granted Sunday opening licences subject to the payment of the following sums per Sunday: Regal (A.B.C.), £1; Regent (A.B.C.), 15s.; Aquarium (Royal Aquarium, Ltd), 15s.; Empire (Jays Entertainments, Ltd.), 15s.; Gem (Jays Entertainments, Ltd.), 10s.; Coliseum (Attree and Barr, Ltd.), 10s.; Palace (Rickenya, Ltd.), 10s.

Real Test for Churchmen

Vicar's Plea for Sunday Shows

A clerical supporter for the Sunday opening of kinemas and theatres has come forward in the Rev. J. E. Lee, vicar of St. Paul's Church, Darlington.

Writing in his parish magazine, Mr. Lee states that he sees no reason for the least alarm to allow kinemas and theatres opening. A law which compelled the majority to stay away from Sunday entertainments did little to help them to worship.

The true lovers of the Church, he added, will now be put to a bitter test and proof of their loyalty, and though for a time the numerical results may show a decline, the really Christlike will soon show the world the way back to a worthier observance of the Lord's Day.

EXPLOITATION AWARD TO REYNOLDS ROBERTS

For his recent exploitation stunt on "The Sea Hawk," Reynolds Roberts, manager of the Elite (A.B.C.), Middlesbrough, has been awarded a prize, a cheque, by the Rex Publicity Service, who run monthly competitions.

Obituary

EX-G.-B. SUPERVISOR PASSES

Richard Waugh

The death has occurred at Monkseaton of Richard Waugh, who for a period was circuit manager for G.-B. in the North. He held appointments at Hexham, the New Westgate Cinema, Newcastle, and the Prince's Cinema, North Shields. After a prolonged illness he took over the management of the Capitol, Low Fell, Gateshead, and was on duty up to within a week of his death.

His father-in-law (F. Smith) died at the residence of his daughter (Mrs. Richard Waugh) the day after her husband died.

John S. Gavin

The death occurred last week of John S. Gavin, who was associated with the Trade as director and secretary of the Kenmure Picture House, Bishopbriggs, and the Pavilion Picture House, Troon. Well known in business circles in Glasgow, where he had been for over 45 years as an incorporated accountant, the late Mr. Gavin took a keen interest in the kinema business, in addition to politics and local government.

Mr. Gavin, who had reached his 78th year, was pre-deceased by his wife in June last year and is survived by two sons and two daughters.

Thomas Job

The death has occurred suddenly of Thomas Job, 7, Swires Road, Halifax, managing director of the Palladium Picture House, King Cross, Halifax. Mr. Job was 67 years of age. In 1914 he was the moving spirit behind the building of the Palladium Picture House, of which he had ever since held the position of managing director

He had been prominent in the affairs of the Halifax Amusement Managers' Association and at various periods held the office of president, secretary and treasurer.

He leaves a widow and one daughter.

Fred Hardy

The passing of Fred Hardy, for so long manager of the West End Cinema, Birmingham, has been followed by James Bowgen, for several years past manager of the Villa Cross Picture House, Handsworth. He succeeded Mr. Hardy at the Gaumont-British city house.

William Morley

Many members of the Trade last week attended the funeral of William Morley, manager of the Pavilion, Newton Heath, Manchester, who died as the result of a seizure in a tramcar. He was aged 59, and had been in charge of the Pavilion for 25 years.

Leeds C.E.A. Condolences

Sympathetic references to several exhibitors who had at one time or another been associated with the Leeds Branch were expressed last week-end. Those who had passed away in a short period were Percy Austin, of Goole, H. Job and Tom Palmer. It was mentioned that Percy Austin had commenced his career at Morley and had long been associated with the branch.

"HIT PARADE OF 1941"

Triple Box-office Record

With the termination of its South of London release last week, Republic's de luxe musical, "Hit Parade of 1941," is stated to have established a triple box-office record for all previous British Lion releases.

"Despite the abnormal circumstances," says S. A. Myers, 'Hit Parade of 1941' has exceeded our most sanguine expectations. Its enthusiastic reception at the Regal, Marble Arch, where the picture was premièred, following the unusually high figures obtained in North and South London, lead us to expect smash business in the provinces. Indeed, 'Hit Parade of 1941' may safely be considered as among the ten biggest box-office successes of 1941."

Triumph of Casting in "Kipps"

MICHAEL REDGRAVE AND DIANA WYNYARD LEAD

ACCURACY in casting the characters from the smallest to the most important in the famous H. G. Wells' story has been the aim of the studio in making "Kipps," Twentieth Century's romantic drama starring Michael Redgrave and Diana Wynyard to be Trade shown at the Century Theatre on March 26, at 10.30 a.m. and 2.30 p.m.

Producer Edward Black saw to it that every rôle was the complete embodiment of the author's fictional creation.

Front-rank artistes fill the feature rôles, chosen with elaborate care to comply with Wells' description. Veteran character players, George Carney and Frank Pettingell, set the story rolling as rival shopkeepers in a Kentish village; Carney as "Pornick."

Wellsian Types Re-lived

The great Folkestone drapery store where Redgrave, as Kipps, spends much of his life behind the counter is a medley of superb Wellsian characters. Lloyd Pearson brings Shalford, the shopowner, bouncing out of the printed page—"the energetic little man with the shiny bald head walking lightly with a confident jerk and given to humming."

Edward Rigby gives another of his fine character studies as Buggins, the floor-walker, with "the round, very wise face . . . and always profoundly absorbed in adjusting all the empty chairs down the counter."

Hermione Baddeley and Betty Ann Davies fulfil Wells' description of the two lady assistants, Miss Mergle and Miss Bates, "who showed Kipps by their manner that he was a visible object and capable of exciting interest" and to Mackenzie Ward goes the amusing rôle of senior shop assistant Pearce who "was by way of being a masher and preached his cult."

In Search of Breeding

Outstanding among H. G. Wells' characters is his Chester Coote in "Kipps," the snobbish lecturer of the local Young Men's Association, whither goes Kipps in search of knowledge. Irish actor, Max Adrian, takes every opportunity with his rôle here, is exactly the "whitish-faced young man with a prominent nose, who inherited a share in a house agency, and read Mrs. Humphrey Ward." Alarmingly real, also, is comedian Arthur Riscoe, the explosive, bombastic out-of-work actor, who knocks down Kipps with a bicycle, a prelude to a drunken night out. Riscoe is "Chitterlow," whose "carriage was spacious and confident, whose gestures up and down the street were irresistibly suggestive of ownership."

London Trade Shows

Continued from page 6

direction, W. L. Trytel, are both enhanced by the commentary spoken by Kent Stevenson, Ace broadcaster, who has since this production joined the B.B.C.

Butcher's Film Service will announce release of this Widgey Newman production at an early date, and we have no hesitation in saying that this picture will not only register at the box office but will add prestige to any hall playing "Britain Beats the Blitz."

Wednesday

Love on the Dole *(Anglo-American)*

Phœnix Theatre. **2.30 p.m.**

Cast: Clifford Evans, Deborah Kerr, Frank Cellier, Martin Walker, Mary Merrall, George Carney, Joyce Howard, Marie O'Neill, Iris Vandeleur, Marie Ault, Marjorie Rhodes. **Director:** John Baxter.

A drama of the evil days that followed the last war and a warning and a plea that such conditions should never happen again in the new Britain. British National have made a brilliant adaptation of the successful play "Love on the Dole," by Walter Greenwood. Co-starred are Clifford Evans, stage and screen star, and Deborah Kerr, an unknown girl, whose performances have so pleased British National that they have again signed them to co-star in "Penn of Pennsylvania," now in production. It has been produced and directed by John Baxter with Walter Greenwood as his associate producer and Lance Comfort as associate director.

The Trial of Mary Dugan *(M-G-M)*

Cambridge Theatre. **2 p.m.**

Cast: Robert Young, Laraine Day, Frieda Inescourt, Tom Conway, Marjorie Main, Marsha Hunt, Sara Haden, John Litel, Henry O'Neill. **Director:** Norman Z. McLeod.

"The Trial of Mary Dugan" is taken from the successful Broadway play by Bayard Veiller, and deals with a girl who flees from a reformatory (where she is held unjustly) and attempts to rehabilitate herself. She falls in love with a young lawyer, who asks her to marry him and go with him to South America. This she must refuse, for she cannot get a passport without revealing her true identity. The lawyer goes without her, and when he returns a year later, finds that she is standing trial for the murder of her former benefactor. He discovers that the defence attorney is making only a half-hearted attempt to defend the girl, and takes the case himself. In a sensational trial, he proves that the girl could not have committed the crime, and pins the murder on the real criminal.

EALING STUDIOS
SHORTS DEPARTMENT

under the direction of

CAVALCANTI

Completed:

"MASTERY OF THE SEA"

"A fine tribute to the Navy."—*Daily Herald*

"Has a tingling realism."—*News Chronicl*

"YOUNG VETERAN"

"A fine film."—*Daily Express*

"Genuinely thrilling."—*The Star*

"YELLOW CÆSAR"

"Brilliant."—*Daily Sketch*

"An inspired short."—*Time and Tide*

In production:

"REVOLT"

"BATTLE OF STEEL"

DOCUMENTARY NEWS LETTER

An informed monthly report on the film as an instrument of

PROPAGANDA
PUBLIC RELATIONS
EDUCATION

News: Trenchant Articles: Outspoken Criticisms of Films and of Policy.

SUBSCRIPTION:

SIX MONTHS 2/- (Post Free). Single Copies 4d. each.

from

DOCUMENTARY NEWS LETTER

34, SOHO SQUARE, W.1. GERRARD 4253

Owned and Published by Film Centre Ltd.

EDITORIAL BOARD

EDGAR ANSTEY JOHN TAYLOR BASIL WRIGHT
DONALD TAYLOR JOHN GRIERSON
EDITOR: RONALD HORTON

DOCUMENTARY Must Fight RESERVATION Essential if

By Managing

DANGERS to the different sections of the Industry, in the light of the Labour Minister's demand for man-power, are in no section so threatening as in the Documentary production field.

The author of the following article points out that the men in this specialised branch of production, although they have every wish to contribute to the national effort, are relatively young, and this means that within a few weeks the studios at present turning out vitally important propaganda material would be denuded of workers.

THERE seems to be an impression that, because the documentary film makers are very largely engaged on Government work at the moment, they will be reserved where the rest of the Film Industry will be conscripted. There has been no official indication that this belief is correct. In fact, the problem of reservation for documentary is probably more serious than that of any other section of the whole Industry.

It is essentially a young business and the average age is not more than thirty. Consequently, with the proposed new reserved age of thirty-five, the majority of documentary technicians will at once be called up.

If the age reservation is raised to forty-one in July, there will not be more than one or two people left.

IT seems hard to people that this situation is being faced with equanimity by the Government. For all these technicians are engaged on urgent Government work ranging from five-minute propaganda films for the Ministry of Information to instructional films for the War Office. Their present output is some hundred pictures a year, as opposed to fifty for 1940, and this present output is being maintained with a maximum staff of two hundred. **What will happen if the documentary business goes out of action?**

OF one thing we may be certain, and that is there will be growing up of mushroom companies calling themselves documentary producers to take their place. There have been signs of this already, and several new companies registered within the last few months attempting to get under the umbrella of the documentary idea. There are numerous shorts producing companies, too, who will always endeavour to assume the mantle of documentary. Their record in the past has been a poor one, even as shorts producers.

IT is significant that up to the present none of them have been employed on any Government film work and the bulk of the official propaganda and international film work has been undertaken by the documentary film people.

There are two other conceivable possibilities—that the newsreels or studios may have to be used. The record of neither of these sections of the Industry in producing propaganda films has been a good one.

While the total personnel involved in the production of documentary reaches some two hundred, it is true to say, after a very careful survey, that

STRAND "SHORT" FOR RADIO-CITY

The distinction of having produced the first British "short" to be shown at Radio City, New York, is held by the Strand Film Co.

This picture is "The Serving Army," which shows the achievements of the Salvation Army in London's worst "blitzed" areas. It is a one-reeler and will be presented all over the States with "Major Barbara," and forms a grand tie-up with the G.B.S. feature, as both productions deal with the Salvation Army.

"War Front," another recent Strand production, received an enthusiastic reception when it was shown to the Trade last week. This two-reeler, which is being distributed by Anglo-American, shows the work of Britain's news photographers in war time. Bruce Belfrage, the well-known B.B.C. commentator, is the "star."

Strand's first Technicolor film, "Green Girdle," has also been completed. London's "Green Belt" is the theme of this production, and Ralph Keene, with Jack Cardiff at the colour camera, have done full justice to this fascinating subject.

Tommy Trinder is featured in "Citizens' Kitchen," one of the many films that the Strand Film Co. have in production at present. Communal feeding is dealt with in this propaganda picture, and in addition to Tommy Trinder, Jean Colin, Edward Chapman and Majoria Fielding appear.

"The Home Guard," "Imperial Communications" and "Youth Service" are other subjects that the company have on schedule.

A "Spectator" on a Corvette

Ivan Scott, production chief of Spectator Short Films, is a man of many parts. Besides his activities as a producer, you may remember him on the screen as the chairman in Point of View, keeping order between an excited Mr. Pro and Mr. Con.

Then, a few months ago, he stepped into the breech to play a naval officer in Spectator's entertaining film for the National Savings Committee, "The Owner Comes Aboard."

Now he is once more at sea—but this time behind the camera instead of in front of it. He and Spectator's chief cameraman, Billy Luff, sailed this week from a "Western port" on one of the Navy's newest Corvettes. They are shooting material under actual convoy conditions for a new film dealing with the corvette.

They were hoping for a chance to get some really exciting shots on this trip. At any rate, they are guaranteed a lively time, for corvettes, especially when returning with their load of fuel nearly used up, have a reputation of being a severe test of the stomachs of even hardened sailors.

ANDREW BUCHANAN PRODUCTIONS

A number of short productions is scheduled by Andrew Buchanan, who hopes shortly to be in a position to make an important announcement. Mr. Buchanan, it will be remembered, originated the world-famous *Cinemagazine*, and his wide experience of all phases of the short market will be of considerable value to his company, which specialises in screen publicity, musical, comedy and propaganda productions.

FILM PRODUCERS

For Their Men

OF SPECIALISTS

Industry is to Survive

DONALD TAYLOR

Director of Strand Films

not more than one hundred and ten key personnel need be reserved to maintain documentary production at its present output.

IT should also be noted in considering the above-mentioned figures of production that the whole movement is working at greatly increased pressure than at peace time. Furthermore, several of its key personnel are already in charge or working for the Government in the Dominions and in India.

For example, there are John Grierson, Stuart Legge and Stanley Hawes in Canada and Alex Shaw in India. The removal of any further personnel becomes one of increasing seriousness when it is borne in mind that the job is highly individual and involves specialised training. It is true to say that a responsible documentary director cannot be trained under four years.

DESPITE numerous difficulties with official departments, the documentary film movement has been contributing valuable work in the national interest. Whether it is liked or not, it is, by virtue of theoretical basis, the only possible medium for the production of films for the Ministry of Information and the British Council. The numerous documentaries that have been made to date prove this, and the volume of production now in hand will continue to prove it.

It is only too apparent that there is a lack of cohesion between the objectives of different Government departments. The Ministry of Labour wants man power, the Ministry of Information wants propaganda, and the Board of Trade wants a healthy Film Industry. If the Ministry of Labour is to prevail, it means that yet again the Government will be spiting itself and we shall yet again prove our weakness in handling that vital weapon of war—propaganda.

DOCUMENTARY film makers, let me say in conclusion, have no wish to avoid serving their country. In fact, to most of them, service life would be quiet and peaceful compared with the difficult and exacting work of production with its problems and commitments.

However, they do believe films, and in particular documentary films, to be a most vital weapon in our propaganda armoury, and they know that their specialised training and knowledge is of special value, if not a necessity, in this field. All they are asking is that they should not be diverted from their present strong position in aiding the national effort to a job where their specialised knowledge will have no value. They will not, without a struggle, see that the use of films as propaganda is allowed to gather dust in the pigeon holes of Wardour Street.

THE documentary movement does not pretend to complete identity with other sections of the Trade, though it has had and is having increasingly good relations with them. But we believe that in fighting for our own principles we are fighting for the general necessity of preserving the British Film Industry as a continuing creative factor in national and international life. As to the special problems of documentary set out above, we have a good case, a case which we shall have no alternative but to fight, and fight on the facts.

EALING'S BRILLIANT RECORD

The first fruits of the Shorts Department at Ealing Studios justify Michael Balcon's theory of the commercial value of short subjects which combine entertainment with distinct propagandist flavour under the direction of Cavalcanti, recognised as one of the world's leading documentary makers. The Shorts Department at Ealing has already completed "Mastery of the Sea," hailed as a fine tribute to the Navy, "Young Veteran," and, of course, that brilliant satirical thrust at Mussolini, "Yellow Cæsar," which has been drawing crowded houses at the New Gallery.

Although made independently of the M. of I., these shorts, and others which are now in preparation, are produced with the full co-operation of the Government Departments and Services concerned, which make it possible for them to be produced in full accordance with Government propaganda aims.

The current year's schedule of short productions planned by the Ealing executives already number eleven subjects, and many others are in advance stages of preparation, and two, "Revolt" and "Battle of Steel," are in actual production.

Suitable progress is also made in the recently established cartoon department at Ealing, which is under the control of R. St. John Cooper, the well-known artist and creator of the Home Page Cat.

Realist's Tribute to U.S.

Although the staff of the Realist Film Unit has been greatly depleted by the calling up of several key men, yet under the leadership of John Taylor this successful organisation was able, last year, to complete no fewer than twelve important subjects, among them being "The Fourth Estate," a four-reel production, directed by Paul Rotha; "A Letter from Aldershot," produced by John Taylor and Philip Leacock (who, incidentally, is now in the Army); "They Also Serve," directed by R. I. Grierson; "Island People," "A Meal in a Pot," "National Resources," "Green Food for Health" and "City of Progress."

Two outstanding recent productions are "We Won't Forget," a remarkably well-conceived tribute to America for the generous aid they have accorded to the Blitzed civilians of Britain. This picture was produced by John Taylor and directed by Frank Sainsbury, the cameramen being A. Jeakins and R. H. Wyer.

A subject which combines both the pathos and the courage exhibited by our countrymen in these days is "Out of the Night," which depicts the activities of the blind in war time. This was produced by John Taylor and directed by Max Anderson.

These two subjects are a sample of the quality of production which may be anticipated in the current year's schedule, for the compilation of which the company has the collaboration of their recent important accessions to the board of James Bridle, the famous writer, and Robert Flaherty, eminent film director.

MERTON PARK STUDIOS

One of the busiest plants engaged upon the production of documentary subjects is the Merton Park Studios, which have been working at full pressure since the start of hostilities. The admirable technical facilities offered by A. Hoare, the studio chief, and the quality of the sound equipment have commended themselves to discriminating producers.

"THE SERVING ARMY"

The achievements of the Salvation Army in London's worst "Blitzed" areas.

NOW SHOWING AT
RADIO CITY MUSIC HALL
NEW YORK

This is the first British short to play at Radio City, the largest cinema in the world.

PRODUCED BY

STRAND FILMS

THE STRAND FILM COMPANY LTD.
DONALD TAYLOR, Managing Director
5a, Upper St. Martin's Lane, London, W.C.2.
Merton Park Studios, 269, Kingston Rd., S.W.19.

RFU

RECENT PRODUCTIONS

"WE WON'T FORGET"
A tribute to America for the aid they have sent to the "Blitzed" civilians of Britain.
Produced by JOHN TAYLOR
Directed by FRANK SAINSBURY
Cameramen:
A. E. Jeakins & R. H. Wyer

"OUT OF THE NIGHT"
The Blind in England.
Produced by JOHN TAYLOR
Directed by MAX ANDERSON

REALIST FILM UNIT LTD.
47, OXFORD STREET, LONDON, W.1.
GERRARD 1858.

The KINE YEAR BOOK
PRICE 20/-
POST FREE
THE TRADE'S ENCYCLOPAEDIA

The Observation Window

Canada's Training Scheme

ITS MERITS AND DEMERITS

A New Plastic Screen

A PROBLEM which has arisen in Canada regarding the supply of projectionists is not that which has been troubling us in England, of how to get projectionists of whatever kind we can, but that of securing efficiency by a training course.

TO ensure a good standard of theoretical knowledge a school has been established by the Ontario Government, at which projectionists shall take a 12 months' course. Excellent as is the idea, it has its weaknesses. As a writer in the *Canadian Moving Picture Digest* points out, few projectionists will be able to bear the expense of a course at the school in Toronto, being obliged to work at and help operate the projection apparatus at their own theatre.

FURTHER, projectionists who at present serve an apprenticeship in a kinema have a far better opportunity of learning their business than by mere attendance at a technical school, excellent as it may be. The new ruling compels all junior projectionists to serve 12 months at the school instead of as an apprentice doing practical work in the kinema.

AGAIN, the result of the rule, as the *Digest* correspondent points out, is that in time it will mean that the boxes throughout the country will be closed to others than Toronto men, as the would-be projectionist in an outlying township simply cannot afford to go to Toronto for tuition and keep himself while at the school.

IN the *International Projectionist*, James Finn waxes enthusiastic concerning the new Walker plastic moulded screen, in which the surface is actually moulded in plastic material. The principal feature of the screen is that the perforations are formed with clean edges, and in the form of a flare, assisting in the distribution of sound. The area of the holes amounts to only 8.1 per cent. of the total area, and the over-all reflective efficiency, including the holes, is 86 per cent. The surface of the screen in section between the holes is of elliptical curvature, which Finn claims produces an effect of depth in the projected picture.

NOT the least important feature of the screen is that it can be easily washed within an hour by one man. A special blue cleaning fluid is supplied, with which the screen is washed down in overlapping sections of three or four square feet. The screen should be cleaned, it is stated, three times annually, and on this basis should last for four years. The new screen is made in seamless widths up to 30 ft.

AS will be noticed in the report of the Northern C.E.A. meeting, difficulties are already being met with in replacing apparatus, the Board of Trade in one instance having refused a licence, in spite of the fact that the sound unit is 15 years old. I understand the C.E.A. Technical Department has the matter in hand.

J. BENSON.

THE PHOTOGRAPHIC ALMANAC

Variety and Quality

Of the same bulk as last year and at its last year's price of 2s. 6d., in paper covers the *British Journal Photographic Almanac for* 1941 is to hand, with its comprehensive review of up-to-date methods, processes and ingenious contrivances for the better practice of photography.

The photogravure section, always the first to be glanced at, includes some very fine examples of photography, while the articles have among their subjects the making of emulsions, colour temperature, document copying, time measurement, pyro in modern developers, butterfly photography, etc., etc., as well as an interesting account of archæological photography in Egypt.

As usual, the advertisement pages have the same absorbing interest for the photographer as the text, and provoke that yearning for a better camera or projector or lens than one possesses already.—J. B.

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS A SPECIALITY
LARGE STOCKS IN HAND
ESTIMATES FREE
79 HOWARD ST. GLASGOW. C.1
TELEPHONE CENTRAL 5289

THE TECHNICAL EQUIPMENT OF THE PROJECTIONIST

His Responsibility for Public Safety

AN estimate that over 3,000 first and second projectionists will be affected by the proposed raising of the age of reservation to 35, is advanced by Corry W. Fennell, managing director of Allied Theatres, Ltd., which controls news theatres in Manchester, Leeds and Chester.

In an interview with the KINE., the suggestion about using over-age people and the training of women projectionists was discussed.

"I do not think that the reference to women, at this stage, is at all helpful," replied Mr. Fennell. "Early reference to the practicability of using women as projectionists has already confused the issue quite sufficiently.

"I do not believe that the work is suitable for women or that there are many women who would be prepared or equipped to undergo the lengthy training required."

A Question of Training

"First of all, there is the prolonged training in technical matters; then there are the physical requirements—many hours of standing, heavy cases of film to handle and general strain intensified by lack of necessary years of background training.

"Also women, at the present time, are not interested in projection; they would rather go into other work of national importance at which they can much sooner achieve a position of responsibility.

"There is an impression abroad that little more than a 'machine minder' is required—nothing is further from the truth. 'Machine minding' and switch manipulating is the most easily acquired part of the projectionists' job—in fact, it is more often left to the juniors.

"A full working knowledge of the mechanism of projectors, knowledge of arcs and optical systems, electrical machinery and wiring and a fair knowledge of sound reproducing systems is needed.

Responsibility

"A projectionist has to know sufficient of the internal parts of his plant to avoid making disastrous mistakes that would cause irreparable damage to the machinery he is operating. He must have the ability of a fitter combined with that of an electrician so that he may maintain his plant.

"Failing proper maintenance, conditions will arise that will endanger the safety of the public.

"The management expects projectionists to detect faults developing in the projectors and replace parts that need renewal. Apart from routine service to the plant such as oiling and cleaning (during the latter operation faults are most likely to be detected), rectifiers, contactors, electrical switchgear and the emergency lighting system must be frequently inspected and serviced.

"The electrical wiring of the building (especially in old buildings) has to be frequently gone over. Heating and air conditioning plant, together with their automatic controls, have to be maintained and adjusted. Motors and fans have to be taken down and cleaned, brush gear and sliprings adjusted.

"Then, in view of war conditions, outside service and spares are already becoming more difficult to secure, and plant will age and become more liable to breakdown.

"The result of taking 3,000 first and second projectionists would result in the immediate closing down of many theatres, unless suitably skilled men were offered as an alternative. Other theatres might endeavour to carry on with women or young boys acting as junior projectionists (this will happen, anyway). With unskilled men acting as chief projectionists and responsible second projectionists, breakdowns will become increasingly frequent and situations dangerous to the public will arise.

Public Safety

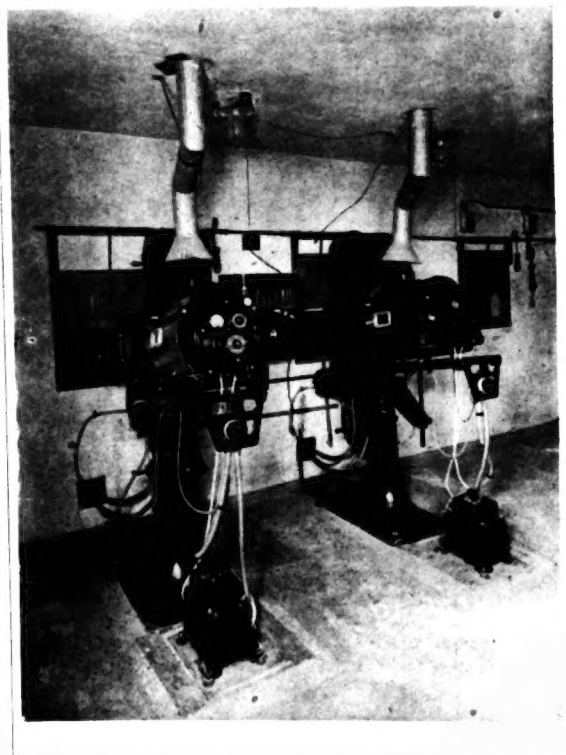
"In normal times situations arise in well-run projection rooms which might be serious from the point of view of public safety—upon the projectionist there is the considerable responsibility of doing the right thing at the right moment.

"Fire is, of course, the obvious risk, although panic caused by a badly controlled blaze-up may be more likely to cause disaster. One or two major theatre disasters would, in their general effect, far outweigh any advantage that would arise by the taking of responsible men under consideration for the Forces.

Onus is on the H.O.

"I think that full responsibility for the competent staffing of projection rooms should be thrown back to the Home Office. In other words, naturally opposed as I am to internal control, I consider that in the interest of public safety it would be necessary for the Home Office to ensure that projection rooms were competently staffed, otherwise the safety of the public would be endangered and it would be incumbent upon them to order the closing of the theatre.

"At the present time local authorities are responsible for the administration of Home Office regulations, and they could not be expected to bear the burden of this responsibility under such conditions."



THIS WEEK'S PROJECTION ROOM

An attractive shot of the projection room of the Centre, Barrhead, where RCA High Fidelity sound apparatus is installed, the type being P.G. 139. Kalee projectors with Strong arcs provide the picture

POOL CARBONS

PUBLICITY
PRE-WAR EFFICIENCY FULLY MAINTAINED
PROMPT SERVICE
BEST RESULTS
NO WASTE
Telephone:
GIROSIGN LTD. GERRARD 3527 2336
90 WARDOUR STREET LONDON, W.1

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

VESTIBULE FOR A.R.P. DISPLAY—WARMING-UP WAR WEAPONS—TEASERS FOR "DICTATOR"

A COMPARATIVELY recent innovation in large factories where much routine work of a mechanical nature is done, is the periodic broadcast throughout the building of bright music through loudspeaker systems from a central "non-sync." transmitting station. Have you thought of taking advantage of this novel amenity? Messages of various kinds can be broadcast around the factories over these public-address systems and it ought not to be beyond the wit of any keen showman to persuade factory managements in his area to interpolate among other announcements at appropriate times information about the films showing at his hall.

Supplementing verbal reminders, use might be made of some of the brisk recordings from musical films.

FEW public places offer such opportunities to stage a demonstration as the entrance hall of a kinema. At the Odeon, Ramsgate, recently, the King Street fire-fighting squad booked the kinema for a lecture on anti-gas precautions.

Manager R. H. Barton seized the opportunity of presenting to those who attended the lecture a striking picture of how a squad should be equipped and how it should function. There was a "wreckage," a manned stirrup pump, sandbags, fire bomb extinguishers, a first-aid nurse and even a "casualty."

The theatre is used each night as headquarters for the King Street fire-fighters.

Taking the Public's Temperature

A GIANT thermometer doing double duty was an outstanding centrepiece in the vestibule of the Elite, Middlesbrough. It served to add an ingenious note to the advance publicity for "Torrid Zone" (Warner Bros.) and to boost Middlesbrough's War Weapons Week, the organisers of which were aiming at £1,000,000—the cost of three destroyers.

The thermometer was of cardboard 6 ft. in height, brightly painted and bearing, in glitter glass, on one side "£250,000" (nearly one destroyer); then higher up the thermometer "£500,000" and "£750,000"; and at the top, "£1,000,000" (three destroyers).

On the other side were the markings: Summer Heat (James Cagney); Blood Heat (Ann Sheridan); and at the top (opposite the £1,000,000 mark) were the words "Torrid Zone." Across the top of the thermometer were written the words, "Come On the Boro'!" and at the base the words "Pile On the Heat. We Can and Must Reach Torrid Zone." The whole display, erected in a canvas tent, suitably illuminated, was beset by war photographs, stills of the film and appropriate placards.

To attract the attention of passers-by still more an attendant clothed in Oriental costume sat inside the tent pointing to the important words, "Is Your 15s. Included?" and to "Torrid Zone." It is interesting to note that during the week a record number of people viewed this display, crossing the street to see it.

Barrage Balloon for "Gasbags"

THE story of the man who repaired his boots so many times that only the eyelet-holes of the original pair remained came to my mind when Bert Gordon Smith, of the Empire, Alfreton, sent me a picture of the bit of "property" which has been an aeroplane, and a ship and other things. He has now "pieced" on a few odd bits of three-ply and cardboard and reshaped it so that it is now doing service as a barrage balloon for "Gasbags" (G.F.D.), with some property smoke issuing from it.

This was supplemented by cut-outs of the Crazy Gang running up to it, with Moore Marriott at the top.

Taking a hint from H. B. Harris's contribution in a recent KINE., Bert issued small advertisements under local headings in the Press, such as "Empire, Alfreton, has Sandbags for Protection and 'Gasbags' for pleasure." The sandbags were part of the A.R.P. scheme.

A Picture Pegasus

TWO unusual exhibits were employed by R. Monks at the Odeon, Uxbridge, to assist in boosting "The Thief of Bagdad" (U.A.). There were a life-size horse to typify the flying horse in the picture and the actual magic cabinet employed at the studios in making the film.

The latter has a back projection screen and this screened a continual stream of cut-outs, characters and incidents from the film in ever-changing colours.

Written cards announced that these were the actual properties used in the making of the film, and the display was greatly appreciated by patrons of all ages.

"Eskay" Collaborators

THREE "Eskay" kinemas collaborated in a throwaway advertising "The Great Dictator" (U.A.), and a copy of one of these efforts which has been forwarded by H. B. Harris, of the Tudor, West Bridgford, Nottingham, shows what an effective job was made of it. The title page of this particular 4-pp. leaflet carries an invitation in pidgin German which is at once arresting and intriguing, while the fourth page, which is devoted to the whole list of the circuit, carries advance publicity for the "Eskay" "Do You Remember?" competition.

Tapping New Patronage

OF course, "The Great Dictator" (U.A.) is a heaven-sent subject for exploitation and few of my colleagues in the Company of Showmen have let the opportunity go by. Not only is the subject of the film extremely topical, but if adequately publicised it will attract the usual non-kinema-going patron to the theatre. At least this is the experience of T. Alexander, of the Odeon, Redhill, who tells me that his presentation attracted an entirely new type of audience, including one lady who informed him that this was her first visit to the kinema since 1911, and she was so impressed with the advance in film technique that she proposes to become a regular weekly visitor.

The basis of Mr. Alexander's campaign was a series of teaser four-sheets posted in the town prior to playdate. Each carried a head of Chaplin—dictator fashion—and slogans, such as:—

The ERSATZ dictator CONVOYED to the ODEON next week. THE GREAT DICTATOR'S LAST TERRITORIAL CLAIM—the ODEON next week. HEIL CHARLIE!! with a BLITZKRIEG of mirth at the ODEON next week. Thousands will be INVADING the ODEON to see him. Come early and avoid disappointment.

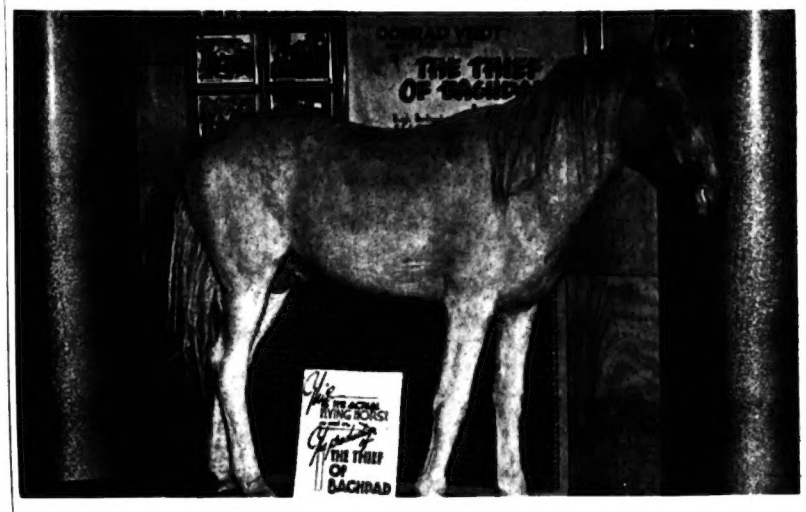
An invitation was extended to the Mayor and corporation for the evening performance on Monday, and the invitation was discussed at the council meeting a week or so previous to playdate and was fully reported in the Press which also ran a column during the week of exhibition, giving publicity to the visit and the film.

Another simple publicity effort constructed by the staff was a rear view cut-out of Charlie, complete with baggy trousers and cane, with a small card attached nearby carrying an injunction to "follow him inside." The usual type of hanging card with a framework in the shape of the initial letter of the word Odeon with which the Trade is familiar was also used for teaser publicity.

Sacks of "Money"

NEW ground was broken by J. E. Wyard, manager of the New Globe, Lawrence Hill, Bristol, in his exploitation for "The Great Dictator" (U.A.). A display arranged in the foyer of the theatre consisted of a table piled high with canvas bank sacks and heaps of £5 and 5s. bags filled with "money." At the back of the table was a large card which read: "It cost Chaplin £500,000 to make 'The Great Dictator.'" Four streamers ran from this card to another which stood on an easel a little way from the table and which completed the message: "You can see 'The Great Dictator' for as little as 8d. at the New Globe." Then followed the playing date of the film. On the floor round the easel was another pile of "money," the whole display being flanked by two large easels on which rested frames with stills. The slogan adopted was "It's a New Globe 'Smash Hit.'" One of the theatre employees, who is a member of the Home Guard, stood at one side of the display with rifle and fixed bayonet.

The canvas sacks Mr. Wyard borrowed from a bank and filled them full of paper; the same method was adopted in filling the small bags, but the £5 bags, which had holes punched in the sides, were filled with silver paper to show through the holes as though they contained silver coins.



Lifesize model of a horse used in the vestibule of the Odeon, Uxbridge, to boost THIEF OF BAGDAD (U.A.)

A Handbill that is Different

HANDBILLS of an unusual type were circulated by Eric V. Walls, manager of the Regent, Bradford, to advertise "Years Without Days." On one side was the calendar for the month in heavy type, with all the dates except one week crossed out. The caption was "Watch These Dates." On the reverse side of the handbill was the wording: "Because it is then you must see 'Years Without Days' at the Regent. . . ."

NEW THEME NUMBERS

New fox-trot theme numbers for the Paramount film, "A Night at Earl Carroll's," sent by the Victoria Music Company will be useful for pre-release feature in the non-sync. programmes. They are "One Look At You" and "Li'l Boy Blue," both melodic and likely to be popular for community use. Another song enclosed was "The World is Waiting for the Sunrise," which, having played over at home, has so stuck in my memory that I found myself playing it again when I was improvising in church on Sunday, and I venture to suggest that it will be one of those songs with nothing of wartime element, that the boys of the Services will sing and make universally popular. Recordings will be in the next issues by several companies, and professional copies for organists are now available.

A. W. O.

MORGAN'S SLIDES Ltd.
STILL AT YOUR SERVICE
309, GRAY'S INN ROAD,
.·. LONDON, W.C.1 .·.
HENRY M.
KNOWS HOW and WHEN
Phone: TERminus 2536-7.

On the Bookshelf

LIGHTING TECHNIQUE

Lighting for Photography. By Walter Nurnberg. 172 pages, 9¼ by 6½. Focal Press. 12s. 6d.

The excellent illustrations which have been such a striking feature of the Focal Press books as photographic subjects have never been more usefully employed than in "Lighting for Photography," by W. Nurnberg. Examples of lighting by front-rank American and European photographers combine with the text to make this volume one of outstanding importance in the series.

A section on the Theory of Light, with an important chapter on the properties of emulsions is followed by one on The Means of Lighting, to which R. Howard Cricks, F.R.P.S., has contributed an important chapter on electricity in the studio.

The principles of lighting includes building up of light and the value of the shadow, and the application of lighting is instructive in suggesting how light may be best employed for animals and inanimate subjects.

While the kinematograph lighting expert may claim that there is little in the book which he does not know already, anyone not so advanced will welcome the book for the pleasant hours he may spend judging the use made of various kinds of lighting illustrated in the book. To say that it is fascinating is to underpraise its qualities. It should send the student of photography into the studio to try over for himself the effect of light and shadow in the composition of the perfect picture.

FOR APRIL 28 RELEASES

Compiled by A. W. Owen

"COMRADE X" (M-G-M)

CERT. U. 8,091 ft. Reg. No. F.3859. Reviewed in KINE. March 13, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Clark Gable, Hedy Lamarr.
ATMOSPHERE.—A broad political satire of the Russian Soviet system of government which riddles the sinister Ogpu and other authorities. A tank chase finale is spectacular slapstick.
ORGAN.—"Dance of the Tumblers," from "The Snow Maiden." Rimsky-Korsakov (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.1693 (London Symphony Orchestra).

"SEVEN SINNERS" (General F.D.)

CERT. A. 7,810 ft. Reg. 3704. Reviewed in KINE. January 9, 1941.
PUBLICITY.—One 6-sheet, one 48-sheet, one 12-sheet.
STARS.—Marlene Dietrich, John Wayne.
ATMOSPHERE.—Romantic melodrama with a South Sea Island background, telling of a glamorous cafe singer who trades in love yet is, ironically, in honour bound to surrender when real love comes her way.
ORGAN.—"Manhattan Serenade." Alter (Walsh Holmes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.B.1647 (Orchestre Raymonde).

"FLOWING GOLD" (Warner)

CERT. U. 7,284 ft. Reg. No. F.3779. Reviewed in KINE. January 30, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—John Garfield, Frances Farmer, Pat O'Brien.
ATMOSPHERE.—Spectacular triangle melodrama, telling of commercial and romantic rivalry in the oilfields.
ORGAN.—"By the Shrine of the Sun," Elliott (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1052 (Regent Classic Orchestra).

"CHARLIE CHAN AT THE WAXWORKS MUSEUM" (20th Century-Fox)

CERT. A. 5,723 ft. Reg. No. F.3639. Reviewed in KINE. November 28, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Sidney Toler, Len Young, C. Henry Gordon.
ATMOSPHERE.—Crime melodrama, the latest of the Charlie Chan series, revolving round a wax museum used as a clearing-house for crooks.
ORGAN.—Incidental, "Shudders," J. Engleman (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1026 (Radio Orchestra).

"HOLD THAT WOMAN" (Pathé)

CERT. A. 5,281 ft. Reg. No. F.3791. Reviewed in KINE. January 16, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—James Dunn, Frances Gifford.
ATMOSPHERE.—Romantic melodrama with gangster trimmings tells how a debt collector has many adventures, grave and gay, before he makes good.
ORGAN.—"Petite Suite de Concert," Suite, Coleridge-Taylor (No. 1), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia 9340 (New Queen's Hall Orchestra).

Coltman Displays Limited
Fairfield Works, Hounslow, Mdx.
Telephone . . . HOUnslow 3265-6

THE PLACE for extra care with publicity is at the theatre. Here there should be no pieces of wood crudely put together and even more crudely painted; no scraps of paper hastily worded and roughly written; but frames enhancing appearances and publicity that is as attractive as it is forceful. Coltman's supply both at an inclusive weekly rate, with various services to suit all theatres.

KINEMATOGRAPH WEEKLY, Classified Advertisements

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional line.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 ,, ,, ,, 10
26 ,, ,, ,, 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

MANAGER required for small London Circuit.—Send full particulars to L., Box 734, Kinematograph Weekly.

WANTED, experienced Kinema Manager, also operator, immediately, with good references, for West of England. State salary and send photo (returned). Write, Proprietor, 81, Clifton Place, Plymouth.

KINEMA Manager for S.W. London; smart Kinema Foreman entertained; commencing immediately.—For appointment 'phone Battersea 1810.

CHIEF Operator, experienced, for S.W. London.—'Phone: Battersea 1810 for appointment.

FIRST Operator required immediately for small country hall; no Sunday work; opportunity for experienced Second capable of taking charge.—Particulars of experience and salary to The Berkeley, Berkeley, Glos.

SECOND Operator wanted, S.W. London suburb; W.E. and Kalee.—H., Box 732, Kinematograph Weekly.

CHIEF Projectionist (Mirrophonic); good-class projection essential. £4 10s. Empress, Runcorn.

WANTED, Operator, W.E.—Give full particulars, Horwich Pictures Houses, Horwich, near Bolton.

SECOND Operator, West Country; W.E.—Particulars and wages to C., Box 727, Kinematograph Weekly.

ORGANIST, male or female, required for Home Counties kinema; permanent situation in safe area.—Qualifications, references, age, salary required, etc., to A., Box 725, Kinematograph Weekly.

ROYAL LEAMINGTON SPA.—CHIEF AND SECOND OPERATORS WANTED in this attractive safety zone.—Applications from experienced men and women with good credentials desiring a progressive position to Supervisor, Regal Cinema.

WANTED, Second Operators for the Eastville Hippodrome Co., Ltd.—Apply to The Metropole-de-Luxe Cinema, Ashley Road, Bristol.

SITUATIONS WANTED

MANAGER (38); EXEMPT; FULLY CONVERSANT ALL BRANCHES; COMPETENT ELECTRICIAN AND PROJECTIONIST; MODERATE SALARY; ANYWHERE.—BERRY, 1, BIRLING STREET, EASTBOURNE, SUSSEX.

MANAGER (49), 25 years' experience, including cafes, variety and projection. Thoroughly conversant all branches; disengaged; anywhere.—K., Box 733, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER disengaged.—Gentleman over military age; life experience; excellent qualifications and references; well educated and good appearance. M., Box 735, Kinematograph Weekly.

MANAGER (or Assistant), Theatre or Kinema; 49; circuit experience; licensee, former professional; references, bond; clean record; anywhere North.—E., Box 729, Kinematograph Weekly.

EXPERT Exploiteer Manager, at present employed by one of the Combines, desires change, preferably with an independent or small circuit; comprehensive knowledge of the business; only positions carrying responsibility and commensurate remuneration considered.—B., Box 722, Kinematograph Weekly.

FILM Distributor's or Kinema Circuits.—Progressive secretarial post wanted by man (34) exempt medical grounds, in clerical post at present; shorthand-typist, linguist, knowledge book-keeping, trade experience, drive car.—W., Box 721, Kinematograph Weekly.

CHIEF OPERATOR, 37 YEARS, EXPERIENCED CIRCUIT AND INDEPENDENT, WANTS IF POSSIBLE SUPERVISING CHIEF; SMALL CIRCUIT, OR OFFERS.—GOULD, 37, LONDON ROAD, PURBROOK, PORTSMOUTH.

EDDY G. CLIFTON, Showman-Manager, at liberty; age 39½; 12 years' super kinema experience; arrange variety acts; exploitation (member of Kine. Co. of Showmen); past 3½ years at Coronet, Small Heath, Birmingham; relinquished position at own request; interview any time; go anywhere, South preferred.—If you need a reliable worker, write, 84, Pershore Road, Birmingham, 5.

CHIEF Operator-Electrician, over 20 years' experience in first-class kinemas, desires position in first-class kinema in the North; country town not objected to but minimum salary £4 5s.; for city house up to £5 10s.—V., Box 720, Kinematograph Weekly.

EXPERIENCED Chief Operator seeks situation; Sussex preferred; Weston, B.T.-H.; salary, £4 10s.—Operator, 18, Ritches Road, Harringay, London.

THEATRE SEATS

TIP-UP Seats Purchased, R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

KINEMAS FOR SALE & WANTED

FOR SALE, KINEMA, N.E. SCOTLAND; 509-SEATER; PRICE £5,000.—PRINCIPALS WRITE, D., BOX 728, KINEMATOGRAPH WEEKLY.

FOR SALE AND WANTED

WANTED, Kine. Cameras, 35-mm. Debrie Super Parvo 180°, 35-mm. Debrie Parvo L., both with accessories and suitable lenses. Also Camera Motor, interlocked type, Ragonot, 220 volts. Give complete list of accessories and lens sizes when answering this inquiry and state where apparatus can be inspected.—F., Box 730, Kinematograph Weekly.

TALKING Picture Equipment wanted, suitable for installation in air raid shelter.—Write, full particulars, Box 704, Sells, Ltd., Bretten'am House, Strand, W.C.2.

PHILIPS Rectifier Valves, types 1729 and 1788, urgently required.—Please send particulars to G., Box 731, Kinematograph Weekly.

PATENTS

IT is desired to secure full commercial development in the United Kingdom of British Patent No. 503655, which relates to Motion Picture Apparatus, either by way of the grant of licences or otherwise on terms acceptable to the Patentees. Interested parties desiring copies of the patent specifications and further particulars should apply to Stevens, Langner, Parry and Rollinson & Co, 9, Quality Court, Chancery Lane, London, W.C.2.

TECHNICAL BOOKS

MODERN THEATRES AND CINEMAS. By P. Morton Shane. Comprising an able and brilliantly written survey of modern design, its achievements and follies. Profusely illustrated. 15s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SUCCESSFUL FILM WRITING. By Seton Margrave. This book enables anyone writing a film story to know what to aim at and in what form to cast his ideas. Mr. Margrave gives a practical demonstration of film writing by showing the evolution of "The Ghost Goes West" from a short story to the finished shooting script complete with frame measurements and technical instructions actually used in the production of the picture. Only in this detailed and practical survey can the intending film writer discover exactly how to set about his task. With four illustrations. (1937.) Price 6s. 4d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing. (1932.) Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

E. G. TURNER

ALL-METAL SCREENS • *BEST LIGHT and SOUND*

43-49, Higham St., Walthamstow, E.17
'Phone: LARKSWOOD 1061-2.

BOOKS ON SOUND

SOUND MOTION PICTURES, RECORDING AND REPRODUCING, by James R. Cameron. Third Edition, thoroughly revised and brought up to date. The most comprehensive book on the subject. 414 pages, copiously illustrated with photographs and diagrams. (Autumn, 1939.) Price £1 18s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND EQUIPMENT, MOTION PICTURE PROJECTION—PUBLIC ADDRESS SYSTEMS. By James R. Cameron. Claimed to be the standard authority on the subject. Sixth Edition. (1936.) Price £1 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition. (1931.) Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

The
COMPLETE KINEMANAGER
by
J. H. HUTCHISON.

A companion volume to "*The Complete Projectionist*," written by one of the most experienced and well-informed of London's younger managers. Every phase of management and exploitation is treated authoritatively and with detail. All that a manager should know is included in concise, readable form. A most valuable book to the manager's reference library.

Price **5/4** Post free.

ODHAMS TECHNICAL BOOK DEPT., 85/93, Long Acre, London, W.C.2.

FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Fri., Mar. 28	11 a.m. ...	Own Theatre ...	Six Shorts	General F.D. ...	———	—
,, ,, 28	10.30a.m.& 2.30p.m.	Century	Romance of the Rio Grande ...	20th Century-Fox	Cesar Romero ...	—
Tues., April 1	11 a.m. ...	Own Theatre ...	Five Shorts	General F.D. ...	———	—
,, ,, 1	11 a.m. ...	Own Theatre ...	Scattergood Baines	RKO-Radio ...	———	—
Wed., ,, 2	2.30 p.m. ...	Cambridge ...	The Trial of Mary Dugan ...	M-G-M	———	—
,, ,, 2	2.30 p.m. ...	Phoenix	Love on the Dole	Anglo-American	———	—
,, ,, 3	11 a.m. ...	G.B. Private T.	Dark Streets of Cairo	G.F.D.	———	—
,, ,, 3	2.30 p.m. ...	G.B. Private T.	Rookies	G.F.D.	———	—
Thur., ,, 3	10.30a.m.& 2.30p.m.	Century	Chad Hanna	20th Century-Fox	Henry Fonda ...	—
Tues., ,, 8	11 a.m. ...	G.B. Private T.	Love, Honour and Oh Baby ...	G.F.D.	———	—
,, ,, 8	2.30 p.m. ...	G.B. Private T.	Back Street	G.F.D.	———	—

BIRMINGHAM

Fri Mar. 28	10.30 a.m. ...	Forum	You're Out of Luck	Pathe	Frankie Darro ...	A
,, ,, 1	10.30 a.m. ...	Scala	Blonde Inspiration	M-G-M	John Shelton ...	—
Wed., ,, 2	10.30 a.m. ...	Forum	This Man is Dangerous	Pathe	James Mason ...	A

CARDIFF

Fri., Mar. 28	11 a.m. ...	Olympia	Blonde Inspiration	M-G-M	John Shelton ...	—
,, ,, 28	11 a.m. ...	Park Hall ...	You're Out of Luck	Pathe	Frankie Darro ...	A
,, ,, 28	10.45 a.m. ...	Empire	The Ghost Train	General F.D. ...	Arthur Askey... ...	—
,, ,, 28	11 a.m. ...	Capitol	Virginia	Paramount ...	Fred MacMurray ...	—
Wed., April 2	11 a.m. ...	Olympia	This Man is Dangerous	Pathe	James Mason ...	A

GLASGOW

Tues., April 1	10.50 a.m. ...	Regal	This Man is Dangerous	Pathe	James Mason... ...	A
,, ,, 1	10.45 a.m. ...	Paramount ...	Virginia	Paramount ...	Fred MacMurray ...	—

LEEDS

Tues., April 1	10.30 a.m. ...	Ritz	This Man is Dangerous	Pathe	James Mason... ...	A
,, ,, 1	10.45 a.m. ...	Odeon	Virginia	Paramount ...	Fred MacMurray ...	—
Thur., ,, 3	10.45 a.m. ...	Tower	Blonde Inspiration	M-G-M	John Shelton ...	—

LIVERPOOL

Fri., Mar. 28	10.45 a.m. ...	Palais de Luxe ...	Blonde Inspiration	M-G-M	John Shelton	—
Tues., April 1	11 a.m. ...	Forum	This Man is Dangerous	Pathe	James Mason... ...	A
,, ,, 1	10.45 a.m. ...	Paramount ...	Virginia	Paramount ...	Fred MacMurray ...	—

MANCHESTER

Fri., Mar. 28	10.45 a.m. ...	Theatre Royal ...	Old Mother Riley's Ghosts ...	Anglo-American	Lucan and McShane...	—
Tues., April 1	10.45 a.m. ...	Theatre Royal ...	You're Out of Luck	Pathe	Frankie Darro ...	—
,, ,, 1	10.45 a.m. ...	Odeon	Victory	Paramount ...	Fredric March ...	A
Wed., ,, 2	10.45 a.m. ...	Theatre Royal ...	This Man is Dangerous	Pathe	James Mason... ...	A
,, ,, 2	10.45 a.m. ...	Odeon	Virginia	Paramount ...	Fred MacMurray ...	—
Thur., ,, 3	10.45 a.m. ...	Odeon	Love on the Dole	Anglo-American	Deborah Kerr ...	—

NEWCASTLE

Fri., Mar. 28	10.45 a.m. ...	Haymarket ...	Old Mother Riley's Ghosts ...	Anglo-American	Lucan and McShane	—
,, ,, 28	10.45 a.m. ...	Essoldo	Blonde Inspiration	M-G-M	John Shelton	—
Tues., April 1	10.45 a.m. ...	Haymarket ...	This Man is Dangerous	Pathe	James Mason... ...	A
,, ,, 1	10.30 a.m. ...	Odeon	Victory	Paramount ...	Fredric March ...	A

NOTTINGHAM

Tues., April 1	10.45 a.m. ...	Scala	Blonde Inspiration	M-G-M	John Shelton	—

SHEFFIELD

Fri., Mar. 28	10.45 a.m. ...	Cinema House ...	Blonde Inspiration	M-G-M..... ...	John Shelton ...	—
Wed., April 2	10.30 a.m. ...	Hippodrome ...	This Man is Dangerous	Pathe	James Mason... ...	A

A Manager's O.K. for Renewal of Subscription

"This is definitely one of the Best Trade Papers and very helpful to us. We use it in many ways."

INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.

4. Tabulated Trade Shows. Classified Advertisements.

	PAGE
Anglo-American Film Distributors, Ltd.	14 & 15
Beard, R. R., Ltd.	17
Coltman Displays, Ltd.	23
Documentary News Letter	20
Ealing Studios	20
Girosign, Ltd.	22
Ministry of Supply	13
Morgan's Slides, Ltd.	23
Moy-Omnia	17
Paterson, Ltd.	22
Pool Carbons	22
Realist Film Unit, Ltd.	21
Strand Film Co., Ltd.	21
Turner, E. G.	24
Twentieth Century-Fox	8 & 9
Vinten, W., Ltd.	18

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.2.
March 27, 1941